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F A T A L E

●Joan Collins, everyone's favorite bitch, hosts **HIDDEN HOLLYWOOD**, a fascinating glimpse into what hit the cutting room floor at 20th Century Fox during the Golden Age of filmmaking. Alice Faye sings "I'm Always Chasing Rainbows" which was deleted from her 1939 hit **ROSE OF WASHINGTON SQUARE** and "Get Out and Get Under" from **TIN PAN ALLEY** released in 1940. Another season gem from the film is "The Rose Song Medley" sung by a stunning Betty Grable. This is terrific stuff from a bygone age available on DVD from Image Entertainment.

●B-movie maestro David DeCoteau (**SORORITY BABES IN THE SUMMER**, **BOWL-A-RAMA**) has two new pics ready to go for the Halloween 2002 season. First up is **THE BROTHERHOOD III: YOUNG DEMONS**, which completed post production in Winnipeg, Manitoba, Canada. DeCoteau reports, "It's **NIGHT OF THE DEMONS** meets **LOST OF THE RINGS** as a high school medieval society battles an ancient curse causing each student to transform into a vicious demon slave." Right on its heels is the Eric Roberts headliner **WOLVES OF WALL STREET** featuring the delightful Elia Dornow (**BLUEBUSH**) and Louise Lerner (**MARY HARTMAN, MARY HARTMAN**). **WOLVES**, which follows a sexy young stockbroker by degenerative werewolves by night, has just wrapped principal photography in NYC.

●A genetic killing machine is on the prowl and its first victim is Brinke Stevens. Alpha Films **VICIOUS**, produced by Ken Porter, stars Tom Savini as a wacko military officer in charge of a top secret defense system and Melissa Parker as a young woman stalked by both Savini and the mutant creature he feeds. Director Matt



Glennan girl Betty Grable finally gets her vocal chords heard again in the musical documentary **HIDDEN HOLLYWOOD**.

Green says, "Tom is supposed to be monitoring the experimental machine, but instead he's feeding people to it. I wanted to do something in the woods but I wanted to stay away from camps and teenagers so I made everybody adults. In the film Brinke Stevens is being hunted down by Tom. He gets her by the arms and ties her to a tree and feeds her to the creature. We go to a military base and they realize that Tom has gone rogue and decide to take him out. They send a couple of people after him but he does away with them in short order."

Melissa Parker is the female lead in the film. "Actually, she's the spokesperson for the Georgia film office," said Green. "She hasn't done anything big yet. She's done drag gorgeous and incredibly talented."

Parker was cast as "Barbara" who is stalked by the creature. "I didn't like Barbara that much at first," said Parker, "because she's kind of a stick in the mud. I had to work really hard to make her likable. She's loyal to a

fault and wants everybody to be okay and for everything to come out all right. She even worries about the guys she doesn't like. I had to soften her up a bit. It was very important to me to have people like her and understand why this man is even with her."

Debate at Stevens and Green, the cast is primarily made up of Atlanta actors. "I think what Matt was going for was less is more," said Parker. "I think he had a pretty good group of actors. A lot of us had worked together in the past, so we had the chemistry. I think he was banking on stronger acting and less shock value."

Most of **VICIOUS** takes place in the woods and Parker and her fellow actors were subjected to the rigors of location filming. "We were out in the woods for three weeks," she said. "I smelled like Deep Woods Off for about a month after. There is a bug in southern Georgia called a Noctuid and unfortunately you don't see them, so everyone got bug bites. The last night when they drove us and the van into the water, I was freezing the whole night. We were in wet suits underneath our costumes because it was icy lake water. We did all our own stunts like the rock climbing scenes. It wasn't dangerous but it was physically tiring."

●Stevens continues to defy her own plans for a break from her hectic schedule. In February the horror legend posed fellow actors Patricia Tallman (**NIGHT OF THE LIVING DEAD 1990**), Denise O'Neil (**THE YOUNG AND THE RESTLESS**), and Julie Ginn (**THE INDEPENDENT**) at the grand opening of "Attack of the Killer B's," a new shop at the Hollywood Highland Complex/Kodak Theater in the heart of Hollywood. The store, operated by genre buff Nick Griffin, is loaded with B-movie memorabilia. Stevens reports, "The entire store is done in genre motif. You enter through a spaceship and once inside see costumes, wigs, comic books, loads of great merchandise."

The actress immediately moved on to a number of new genre pics including **HEADS ARE GONNA ROLL**, written and directed by Vince D'Amato, and a remake of **CARMILLA**. Also, contrary to her report in **FF 118**, Stevens has reprised her role as "Linda" in **SLUMBER PARTY MASSACRE IV** sort of.

"Linda did survive the original massacre and has become a recluse in the woods," Stevens divulges. "Two others come to her for help in trying to stop the new killer. It's a fairly solid ride, actually, and I think kind of an afterthought. I believe they shot the rest of the film and realized they were short on time, so they went back to ideas posted on the internet and wrote her into the story so they could be it so the first film. Linda's scenes are mostly surrounded by flashbacks. It also gives the sequel a 20th Anniver-

— P. MURPHY/Alpha Films
Stevens, Denise O'Neil, and Julie Ginn celebrate Hollywood's Attack of the Killer B's.



any connection, which is nice." (The last SPM film debuted in theaters in 1962—see related story on page 46.) Her move to SPM may be short-lived, however, as a New Concepts rep has informed us, the film, directed by Jim Wynorski and produced by Roger Corman, Jr., has already undergone numerous title changes. As of press-time, the current title is **CHEERLEADER MASSACRE**. Ah, huh. The scrumptious Niku Fritz (FF 5-6) and Samantha Phillips (FF 7-8, 9-10) co-star.



●She's hysterical on NBC's **WILL & GRACE** and was taping in the eerie Spring thriller **THE MOTHMAN PROPHECIES** in **HOLLYWOOD ENDING**. Debra Messing portrays another off-kilter character, "Lem," an aspiring actress who's also dating the washed-up, neurotic director (Woody Allen) of her potentially big breakthrough film.

Amazingly, Allen, who also wrote and directed, is known for not showing his actors complete

scripts. Though Messing had worked with him on his comedy **CELEBRITY**, it didn't stop her from trying to get her hands on it. "I tried to bribe anyone who had a copy of the script, starting with [co-star] Tea (Leoni), but it never worked." Messing laughs. "I even flirted with the [Toreno] guys to get a plot point." The actress forgoes her decision to work with Allen a second time was, "no-brainer. This is an artist who has had a hand in defining what comedy is in America. For me, it was a dream come true."

●There are during Louis L'Amour's classic 1952 Red scare film **INVASION, U.S.A.** A group of strangers meet in a bar and are hypnotized into a common nightmare where the communists attack the United States. Both Phyllis Collins (FF 11-12) and Noel Neill, who followed Coates in the role of Lois Lane in the **SUPERMAN** TV show, appear in the film. Synapse Films is releasing the science-fiction tale on DVD which includes a revised trailer, an interview with Noel Neill and **RED NIGHTMARE**, a propaganda film featuring Jack Webb and Jack Kelly.

●Several people are trying to get a new version of Robin Hardy's critically acclaimed horror gem, **THE WICKER MAN**, off the ground. A cop goes to an isolated island to investigate the disappearance of a priest. What he finds is a strange pagan cult and a horror he gets to witness first hand. Apparently, there are two different projects in the works. Hardy and Christopher Lee, the star of the original film version, have their script titled **The Rising of the Ladder** and were scouting locations in Boyland, Maryland. Universal Pictures owns the rights and Nicholas Cage has been attached to this version of the story set in the United States with director Neil LaBute.

●**PEARL OF THE SOUTH PACIFIC** is being released on DVD by VCI. Originally released in 1955 by RKO, the Technicolor film stars the lovely Virginia Mayo as a bad girl who finds redemption on a South Sea island where she, and her cohorts try to steal a fortune in pearls from an underwater cave guarded by a giant octopus. They don't make 'em like this anymore. The beautiful blonde entered show business as a chorus girl, then danced her way into the movies, eventually becoming a star in such films as **THE FLAME AND THE ARROW** (1950), **THE BEST YEARS OF OUR LIVES** (1946) and **CAPTAIN HORATIO HORNLOW** (1951).

●Jessie Rowe (FF 11-12) just doesn't give up. Seemingly determined to snipe the Bronson Green crown, the **SLEERAWAY CAMP** album has completed three new features in just the past few months. Among them is the killer-returning from the dead flick **NKOGG**. Due to a botched robbery attempt, a ruthless Romanian barbarian is somehow resurrected in modern day New York and begins wreaking havoc on a small Manhattan art-house. Crews ensue on the set of the establishment band together to fight for their lives. Among Rowe's fellow victims are Debbie Rochon and Thomas Lloyd Kaufman.

Have a taste for something merely? Check out the dark horror/comedy **GRANDMA'S SECRET**



Phyllis Collins and Noel Neill go up to catch a peek at **INVASION, U.S.A.**

RECIPE, written and directed by Jeff Hayes, who heads up www.recipecinemaprojects.com, and added SG director Robert Hink into the stew. After brutally stabbing her easily goad-daughter to death, a sly Grandmother (Debra O'Connor) tries to control her son, Jimmy (James P. O'Connor) into disposing of the body. But can penis-riddled Jimmy do such a dirty deed and handle keeping such a deep dark secret?

Roan rounds out the list with the non-honor movie **MOB DAZE**. The self-explanatory comedy, written and directed by Chris Wallace, includes a lot of B-movie isometrics including Robert Z'Dar (**MANIAC COP** trilogy), Jon Estevez (**BEACH BABES FROM BEYOND**), Cecilia Bengtson (**PRETTY COOL**), Eric Edwards (**BLADE**), Ari Bavel (**CATACOMBS**), Jeff Dylan Graham (**SELENA**) and, once again, Lloyd Kaufman [yep, it turns out, appeared in **ROCKY** and **ROCKY VI** Who knew?].

You can meet Felton Roan and the rest of the FF and OFQ staff at the Flashback Weekend Horror Convention August 2, 3, and 4, 2002 at the Marriott O'Hare in Chicago, IL. See page 3 for more details, or www.flashbackweekend.com



Virginia Mayo immortalizes a sailor (Dennis Morgan) as the **PEARL OF THE SOUTH PACIFIC**



Meet **SLEERAWAY CAMP** star Felton Roan and Felton Fatah at the Flashback Weekend Horror Convention August 2-4 at the Marriott O'Hare in Chicago! See Page 3 for details.

●Tore Lisanth, author of *Fantasy Funnies of States Cinema*, is out with a new book called *Film Fatale: Women in Espionage Fiction and Television 1939-1973* from McFarland and Co., which he co-authored with Louis Paul. Eileen O'Neill, who appeared in such films as *A MAN CALLED DAGGER*, *FOUR FOR TEXAS* and *THE LOVED ONE*, wrote the forward. The book covers over a hundred actresses including such James Bond dames as Ursula Andress, Martine Gosselin, Tisa Chin and Daniela Bianchi, Euro-horror chicks Inka Bann, Karin Dor and Sylva Koscina along with sex goddesses Raquel Welch, Jacqueline Bisset, Nancy Kevick and Elke Sommer and many more.

●Barbara Crompton fans are rejoicing over the Elite Entertainment DVD re-issue of her classic horror film *RE-ANIMATOR*. Elite President, Vin Bonasera, notes, "This film has reached way beyond it's cult status, becoming one of the few films of its genre to hit a mainstream audience, thanks to various mentions in the Academy Award winning film *AMERICAN BEAUTY*. For fans that have been waiting patiently, the anticipation will pay off..."

In addition to a THX certification, a widescreen transfer and isolated 5.1 Surround Sound music score, the two-disk set contains commentary by Crompton and her co-stars Jeffrey Combs, Bruce Abbott and Robert Sampson, plus director Stuart Gordon and producer Brian Yarns, along with over seventeen other bonus materials!



Barbara Crompton fans are rejoicing over the deluxe re-issue of her horror classic *RE-ANIMATOR*.

●She's back! Danese Boone, the young actress who starred in a sense of seven *JUSTINE* films as well as *EXPOSE*, has just wrapped production on *LOVE WINE*, a romantic comedy drama. Since she abandoned Hollywood and returned to her native Canada, Boone has been working in commercials.

In the new film, Boone plays "Melina" who has secret designs on the Love Winery which has been inherited by her cousin Brigitte. "My character is kind of wild," Boone informs us as she relaxes in her July "1st melancholy baw over the Love Wine Corporation from my cousin... sleep around a bit and stuff like that. I'm bad. I then find out she's in love with...my best friend. We all grew up together on this little island. I find out she truly loves him and he truly loves her. Nobody loves me, so I save the day and help them get together!" The story takes place on an island and was shot on Teleso Island in Lake Erie, where there is actually a working vineyard. Viewers will also be able to catch a glimpse of Boone in the pilot episode of *SHAWTILIM*: *ODYSSEY*. The series finds a crew of five aboard the space shuttle when the Earth explodes. "I played a hooker," says Boone. "I'm with another hooker and we walk into a room and she has sex with a man. I [I'm named] because I don't like to do nudity any-

more." Now back into film, Boone is preparing to return to Los Angeles and re-launch her career.

●BC Rich, the preeminent producer of shaped and heavy metal guitars, has licensed with Elvira's Queen "U" Productions for the production of a limited edition series of Elvira electric guitars. BC Rich will customize a limited quantity of their best selling "Witch" guitar with an Elvira image on the face and a pearl inlay of a bat on the neck. The Elvira Guitar is available exclusively through Guitar Center and Musician's Friend.

Ahor a year of delay, *The Mistress of the Dark's* hysterical second feature, *ELVIRA'S HAUNTED HILLS*, is finally finding theatrical release using the genre roots approach. In addition to screenings at a hefty number of film festivals across America throughout 2002, the movie will begin a 300 print run in smaller theaters around the country beginning this summer and possibly through and beyond its release to video/DVD in October on the Goodtimes distribution label and a possible Pay-Per-View event on Halloween.

Elvira's manager, Mark Pharoce reports, "We're getting started, or should I say continuing, as we speak. I'm continuing with the benefit and film festival screenings (visit www.elvira.com/hh)

The Mistress of the Dark has a viewers won't gag at her hilarious new comedy, *ELVIRA'S HAUNTED HILLS*, finally in theaters.



to see screening schedule). There's over sixty festivals between now and the end of the year, and I hope to get in at least forty. We'll be expanding to other theaters in June and roll around the country through the end of the year. I expect between 200-300 theaters, many art house, many *ROCKY HORROR*, some regional chains. We hope to gather momentum through the summer and expand further in October. Goodtimes Entertainment will be releasing it at the beginning of October to DVD and video. [We expect it to be avail-



JUSTINE star Danese Boone returns to the small screen in *ODYSSEY 5* and the romantic comedy *LOVE WINE*.

able to Blockbuster, Best Buy, Amazon.com, Wal-Mart, etc. I don't have a Pay-Per-View date set, but I am talking with In-Demand about it." Keep up to date with the film's release and Elinor's ever-expanding merchandise at www.elinor.com.

●Eileen Daly, the vampire hit woman of *RIZOR: BLADE SMILE*, is back in *CRAIDLE OF FEAR*, a new British horror film about a demonic serial killer. Daly plays the wife of a man who's had his leg amputated. While driving one night they strike and kill a man. Later, her husband murders another man for his leg and has a doctor attach it to his own body. As he and Daly race through the city, his new leg takes over, forcing the gas peddle to the floor. Daly ends up through the windshield and in several pieces.

Also in the film is British TV personality Emily Booth who appears under the name "Emily Boulton." The young actress moved to London to attend college studying media and film. Her real proclivities lay in another area.

"I kind of always secretly wanted to get into acting and presenting," says Booth. "My brother knew this strange group of 16th line soap people whom I was trying to find a young, untried girl to play the lead role in their film *PERIWELLA*. I went to a screen test and got the job."

PERIWELLA, is actually a three month old baby but she has her growth accelerated by a growth-accelerating machine. I become the sex goddess-scientist but very naive and unaware of how or why she's so sexual. I have a magic smile that once worn, looks in my mostable desire to do the nastiest thing. However it keeps coming off it's all pretty light stuff, the emphasis being on the ridiculous rather than skaterly stuff."

On television, film and her website www.boultonbooth.com Booth is now billed as Emily Boulton. "Boulton" came from *PERIWELLA*, she explains. "My real name is Booth but that didn't sound all too glamorous. And as the film had a complete 1960s vibe and styling to it, we all thought it would be good to have a camp synonym-to make my background seem all exotic in the same vein as the Russ Meyer movies or my porn film."

In *PERIWELLA*, Boulton has a love scene with Eileen Daly. "Unmm! It was great," she says. "She was very professional and told me what to do, as she was much more experienced. No language though."

When director Alex Chandon was casting *CRAIDLE OF FEAR*, he tapped Boulton for a pivotal role. "I play the first girl who meets a grizzly death," she says. "Initially I'my him, but he just turns into a monster once I seduce him and take him back to my flat. I get impregnated by this Satanic serpent (Dean Cain) and then I hallucinate, lose it, and throw up all over myself. Later that night, this disgusting embodiment of evil erupts from my stomach and I am so disgusted, I stab myself to death with a pair of scissors, but not before the creature escapes and eats my first mate's face off."

"It was great fun... My stomach was severely dressed with stunt guts, blood, and a little bit of real meat, hair and noodle! Then, it had to look like my body had been resting for three days, so we had to dress that as well. We had the guys from *HELLRAISER* do the FX makeup, so I was in good hands."

The film offers ample opportunity to see Boulton's body. How does she handle nudity? "It depends on the director and how much I trust him or how he makes me feel," she admits reports. "Usually, once we done the mild stripping down, I'm very comfortable and almost empowered as everyone gives you instant respect" on set."

●On the heels of Full Moon's successful Urban

horror label Big City Pictures, which remixed his live *KILLJOY 1 & 2* and *THE WALT*, York Entertainment has created its own genre arm, York Urban. The first of their features is the doofy-fick *AX: EM*. Mena Cooper and Joe Clair headline in the tale of a group of friends who venture to a cabin in the woods, only to get sed by their childhood friend Henry in an effort to avenge his own family's deaths. *AX: EM* heads a way to video on June 25, 2002.

Speaking of *KILLJOY 3*, the successful film has

Lumumba, and others. It looks great and we shot it on 35mm film! I'm very excited about it. I was too busy on this one to act in it. Otherwise, it was a hard part to turn down." Look for the true-to-life horror to hit home later this year.

●Superhit Beverly Lynne (*HELL'S HIGHWAY*), Kerry Liu (*SOAP GALS*), and adult film star Lizzie Borden star in the truly twisted *TERROR TUNES*. Directed by Joe Castro (*THE LEGEND OF CHURCHILL*), the film finds a group of college friends inadvertently



Anticrest Lizzie Borden stars in the truly twisted *TERROR TUNES*.

made its director a newly branched Tammy Sutton (FF 114), a busy lady. She's just wrapped work as a producer of the psycho thriller *BORN TO RAISE HELL*. Sutton reports, "It's based on [Richard Speck] who killed eight nurses in a Chicago boarding house one night in 1966. Keith Walley directed. Speck was played by Doug Cole. Actresses included: Debra Mays (*CHARMED*), Kaycee Shanks (*WITCHOUSE II: BLOOD Coven*), Flynn Beck, Beverly Soreto, Sunny

sucked into a cartoon dimension. Happiness is not a custom of this land, however. What they discover is more along the lines of an *ITCHY & SCRATCHY* cartoon, where the group is sequestered in the same bedrooms generations of kids have been laughing at on Saturday mornings. One girl (Liz) is literally sewed in half with a two-ton carving tool during a magic show, while one of the fellows (Brandon Relling) is boko-botted

continued on page 26



NIKKI FRITZ

she's not wild, she's just independent



Actress Nikki Fritz defies the "B" stereotype by being as intelligent as she is beautiful.

by Jason Sechrest

"Let's be real Hollywood about this, shall we," she gulps, pulling out her fashionable sunglasses.

As we sit down to lunch at the Sagbrush Cafe in Culver City, California, I notice there's not much about Nikki Fritz's appearance that isn't real Hollywood. With facial features similar to Cher's and a body similar to... well... certainly no one I know, she's provocative without even trying. "I've always been a very sexual person," she smiles wickedly. "For as long as I can remember I lost my virginity at a very early age. Not that it's something I'm proud of. I didn't actually fall in love with someone until almost two years ago, and realized then that it would've been better if I'd waited." She pauses. "Sex," she sighs. "There's so much you can do on your own. To share yourself with one person for the first time... make sure it's the right one... but I know how it is," she laughs. "God, I love sex." And so our interview begins.

With such free-spirited talk as this, she may give the illusion of being an open book. Don't let her fool you. While she has no qualms discussing the art of eroticism, she tends to keep an impenetrable shield around her personal life. She refuses to discuss any of her relationships, past or present. What Nikki wants to talk about is the work: such as her role in the feature film *GO*, where she plays opposite actor Jaye Daigs, who made his debut performance in *HOW STELLA GOT HER GROOVE BACK*.

"Tina Turner and I play strippers in the little sleaze club

called *The Crazy Horse*." Our scene is the catalyst for the rest of the movie. All hell breaks loose from there. "The two women were also featured prominently in the film's trailers and television commercials—a pretty big deal for two B movie queens working on their first mainstream release.

"The best thing about being in that movie was getting to work with [SWINGERS] director Doug Liman. He does all of his own cinematography." To have him direct you in a shot and actually see what he's looking at through the lens is really a sign of what an amazing director he is. He rules. The film is wonderful."

Nikki and I once—good pals in real life, were also seen together in a new late night cable series last fall. "The show is about a bar called Quench, but they've decided to change the name of the show from *QUENCH* to *INTIMATE STRANGERS* or *INTIMATE PASSIONS*. I'm not even sure they ever decided on a title!" Whatever it's called, you know it's bound to be intimate. "We're the series regulars. It's sort of like *CHERIE* meets *RED SHOE DIARIES* and we're the girls who own the bar. I think it's going to be a great success. The quality is as good as *RED SHOE*, if not better, and they took a lot of care into hiring the best actors!"

"Nikki is the best thing that ever happened to the world," pro fesses fellow genre actress Kim Reed, with such sincerity it's difficult not to believe her. "We quickly became friends on the set of *SECRET PLACES*. She's just such a great presence to have

"I can be sexy and
still be an intelligent
woman who is
taken seriously as
an actress."





Clockwise: Nikki and pal Sherman Tweed, with Jay Richardson in *FUGITIVE RAGE*; Clowning with Robert Hedges on the set of *PANDORA PROJECT*; A scene from *HYBRID*; Perky and platinum in *EXOTIC TIME MACHINE*; with G. Gordon Liddy after posing for his calendar, and with David Hasselhoff on *RAYWATCH*.



around. She's a together chick, a great actor, and you know, we're all incredibly jealous of her body."

Nikki's presence has been showcased on the world wide web since the dawn of the Internet, turning her into a full-fledged entrepreneur. Ms. Fritz wears the title of webmistress proudly, and she wears it well. She recently gave her site, *Nikkifritz.com*, a serious makeover, featuring live appearances with Nikki and all of her gal pals. "I get bored, sit at home, and start to change things," she says.

What you don't find anywhere are her private clones or her life story. "My life isn't all that interesting," she claims. "I wake up in the morning to my decaf coffee, you know. I answer e-mails. I do billing or shipping. I go on my auditions, or maybe shoot a film. I work a lot." Hmm, independent and humble about it? Now

there's a unique combination. "Well," she laughs. "I just work. I'm a legend in my own living room. I suppose."

She'll admit she enjoys conversing much more about other people's lives than her own. Throughout junior high and high school in her hometown of Homestead, Florida, Nikki was a cheerleader, though not your average cheerleader. "I played almost every wind instrument in the band and I was considered a nerd. I was really into math and horses. That was my life. I wasn't a party girl." A cheerleader nerd? Sounds like the title to one of her movies. So when exactly did Nikki become a wild child? "I don't think I am wild! I'm just independent. Granted, I mean, choosing to be an actress who does erotic work is kind of wild. I suppose. I'm just so desensitized to it, at this point I have no clue. I guess I am kind of wild, huh?"



Nikki made her first film appearance in *SPRING BREAK*, while still living in Homestead. With one movie under her belt, she was hooked, and moved to Los Angeles to become an actress. "Instead, I'm now working as a waitress," she jokes. Today, she has over fifty movies and television shows on her extensive resume. Still, with all her success, her family is primarily unsupportive of the work she's done. "My mother thinks they're pornos," she says stoically, "and that's okay. We just don't talk about it. I don't ask for my family's opinion because I know I don't want to hear it. There comes a point in your life when you realize you no longer need anyone's permission to do what you know is right for you. I don't need their permission anymore."

"My dad was pretty cool about it, I suppose. I didn't know that though until after he passed away. His wife started telling me that he used to brag about my movies and give them to his friends to watch. He was supportive."

She certainly has the support of her fans, not to mention the enduring kudos of many directors and B-movie critics across the map. Joe Bob Briggs called her performance in *DINOSAUR ISLAND*, "Incredible! Like a *GOLDFINGER* dancer on acid!" When legendary B-movie mogul Fred Olen Roy was asked for his opinion of Nikki, he simply laughed and said, "I love Nikki to death and she's a great actress, but anything else I say is going to come out X-rated."

It was films like *DINOSAUR ISLAND* which labeled her as a scream queen in the early 1990's. "But I never considered myself a scream queen," she interrupts. "People like Michelle (Bauer) and Linnea (Gaughey) own that title. Girls like me, who come in afterwards, have no right to that title. They just don't have a name for girls like me. You really can't even say that we're low-budget or independent actresses because we have such a different style. We've all been studying for years. We take the work very seriously. We're not porn stars, but we will get naked."

Aside from being a professional, she's also unbelievably intelligent. Both traits contradict most people's definition of a typical B-movie bimbo. She has an overwhelming sense of confidence about herself. She stands firmly in her beliefs and speaks out only on specific issues she feels will enlighten those who are willing to listen.

For a moment, I wonder if beneath the sexy surface, what Nikki Fritz wants most is to be a role model—or at the very least, a leader of sorts. But then, who's to say she isn't already? "Most of my fans out there know I don't take any mind-altering substances," she justifies. "I've always made it very clear that I don't need them or condone taking them. I just don't see what good can come of it."

Just another contradiction in what many feel a sexy starlet is by nature, and in the end, it's what Nikki really wants to be remembered for. "I just want to be known as the one who beat the system," she smiles. "With all the stipulations out there that you can't do nudity and be a successful actress, I want to prove all of that wrong. I can be naked, I can do erotic films. I can be sexy, and still be an intelligent woman who is taken seriously as an actress."

With that said, there's no need to convince me any further.

Check please!



THE Hostess WITH THE Mostest

Laurie Wallace invites
you to step into the Playboy
mansion by Dan Scapperotti

The old haunted mirror trick is given a sexy twist in *THE EROTIC MIRROR*, a new film from e! Cinema. Amy and her boyfriend stumble on an out-of-the-way second-hand store. Looking into a strange mirror, Amy is suddenly aroused by the image of a woman (played by Dallas Come) in the glass. Taking it home, Amy discovers not only does her new acquisition arouse her sexual proclivities, but those of her friends who look into its depths.

Laurie Wallace, the beautiful actress who stars as Amy, was modeling for Playboy and hosting parties at the Playboy Mansion for Playboy.com. This year she's up for the "Reader's Choice Model of the Year" title. Her frequent visits to sunny California prompted the blonde to pull up stakes and move: "I go to the mansion for big parties," Wallace said. "I was the Playboy.com party girl and I would go to the mansion and interview celebrities like Dan Aykroyd and Ron Stewart on *Kiehl's* rotating, vibrating round bed. Playboy.com would then make that into a half-hour show, which you can download on Playboy.com. That's what got me hooked on California. I came out here last year to host *Kiehl's* 75th birthday and the Madsummer's Night's Dream Party. I loved the weather out here. No matter what areas of the business I'm involved in, whether it's more mainstream or more adult, there is just so much more out here to do, so it was the place to go."

THE EROTIC MIRROR was a challenge for the young actress who made a brief appearance in *BIG DADDY*, and is a veteran of several films, including two entries in *THE EROTIC WITCH PROJECT* series. "It was a lot of fun," she said. "I worked in the past with the people from e! Cinema and they contacted me to see if I would be interested. So I said sure."

Interestingly, Wallace had come to Los Angeles to further her acting aspirations, but somewhere along the way her plans altered. "I've changed my mind about that," she said. "I can't stand acting. I'm completely uninterested in it and basically I'm too result-oriented. I love hosting and doing interviews and that sort of thing."

The many contacts Wallace made among actresses, Playmates, and Penthouse Pets encouraged her to start her own website, and *lauriewallace.com* was launched. "I produced my own videos with my webcam. It seemed to make sense to do my own stuff," said Wallace. "Then I got to have a say in how the whole thing comes together and what style it is going to be and



how it is going to be shot. We've been doing an erotic adventure series called *THE LAURIE WALLACE EROTIC ADVENTURE SERIES*. I go and find exciting locations like Mexico and Miami. We did one at the Mardi Gras and, of course, Las Vegas. I hook up with very beautiful girls and we get kind of wild and crazy."

Recently, Wallace hooked up with legendary internet guru Donnie Asher, whose profitable website made the front page of *The Wall Street Journal* several years ago. "I'm working a lot with Donnie's *Hard Drive*," Wallace said. "I've become a guest host for 'In Bed With Donnie,' which is a live broadcast that airs every Friday night at 3 p.m. west coast time. On the show, Donnie interviews celebrities and porn stuff. She does a fifty percent of the time and I come on because of all the experience I had doing interviews at the Playboy Mansion. I started working with Donnie's *Hard Drive* and now I'm the permanent guest host. They just did a little movie spoof for their site on *STAR WARS* called *BRA WARS*. *Star Wars* is in it. They are so organized over there. What would take a week, they do in a day or two. They have all the sets lined up next to each other. Here's the set, it's all lit, here's the wardrobe. They have people directing you in and out of costumes. They are on the ball, seriously."

Cool Intentions



Actress **Tane McClure** breaks out of the
joins the A-list with style and talent.



"B" movie roles and

by Jason Sechrest



When we last caught up with Tane McClure in the summer of 1996, she had just wrapped on *TRANCE*, a film she explained as one of the few showcasing her more as an actress than a body. With titles like *SEXUAL ROULETTE*, *MIDNIGHT TEASE*, *TARGET OF SEDUCTION*, and *STRIP SHOW* leaping off the actress's resume, it wouldn't take a rocket scientist to understand her exorbitant pay over the rare juicy role landing in her proverbial lap. Of course, little did either of us know then, *TRANCE* would become one of Tane McClure's final performances for the world of B-movies.

Over the past four years, McClure has evolved from erotic movie starlet to an up-and-comer of the mainstream film world, a feat few actresses of the 80's are able to achieve. With prominent roles in theatrically

released features like *LEGALLY BLONDE*, *GO, FEAR & LOATHING IN LAS VEGAS*, and *SHADOW HOUR*, one has to wonder if Tane will eventually become our cottage industry's next Sharon Stone breakout story. Only time will tell. For now, however, Tane is happier than she's ever been, both personally and professionally, as she nurtures her three-year-old daughter, Kayla, as well as a much more solid resume.

"I've never told anyone this," Tane begins to reveal, "but if you want to know what really prompted me to get into B-movies in the first place, it was Shannon Tweed. It was a little over seven years ago, and I'd just finished my first couple of films. I think I'd only done *CRAWLSPACE* and *HOT UNDER THE COLLAR*, and I was watching some Andrew Stevens movie that starred

“
I saw myself
being the next
Shannon Tweed,
that became
my goal...
”

Shannon Tweed on television one night. I looked at her performance and I said to myself, 'I could do that.' Somehow I saw myself being the next Shannon Tweed and that became my goal then: to pursue the genre."

Years later, McClure would succeed Tweed, as she took over many of the Playmate's former roles in Stevens' films. "Director Andrew Stevens even started casting me based on that," she explains. "For example, Shannon Tweed's role in *SCORCHED*, I took over in the sequel, *SCORCHED 2: HELL HATH NO FURY*. And like her, I always believed I would be a good enough actress to use those moves as a tool and break out. B-movies are a great place to learn. You don't have the luxury of fantastic direction countless takes, perfect camera angles, or music that enhances the mood. If you watch a B-movie and think that an actor or actress is actually okay in it, I'm going to tell you, that person is probably better than okay. They're probably really good. You just have to consider the circumstances. I would constantly find myself looking past the low-budget aspect and looking past all the sex scenes when I'd watch my work. Like when I saw *BARE DECEPTION*, it was yet another erotic thriller, but it was released on shelves at Blockbuster and did very well. I play a radio talk show host in the movie, and I really liked my performance in it, but only I could appreciate it because I was purposely looking past the fact that there's a sex scene every few minutes. No one else is going to do that."

Another genre that actors have always cited as being a good place to learn their craft has been the infamous school of soap opera acting. McClure had her own taste when the guest starred as a recurring character on *DAYS OF OUR LIVES* in 1999. "That was one of the first crossover things that I did," she says. "It didn't feel all that different because I was playing a stripper, but I had a

Below: Tins tortures Alexander Keith in *SOBORNED 2*, and does the same damage to Kimberly Kelley (bottom right) in *MIDNIGHT TEASE II*. Tins sizzles in a sequined bikini on the beach in *RAVEN'S KRIS* (below, middle).



lot of dialogue. I had a character, and found that there are few differences between the soap opera and B-movie world. There's little to no rehearsal, and you have to do a lot of takes. They just don't have time. It's bang, boom, boom on a soap opera. The only real difference is that if you're working with a girl who's brain dead and can't remember her lines to save her life, on a B-movie she might be heard again because she'll take her clothes off, but on a soap opera, she'd never work again. It basically boils down to a higher sense of professionalism."

That higher sense of professionalism boosted McClure's self-esteem and sent her on a mission to book more mainstream projects, the next of which was working opposite Mike Fitts in Doug Liman's highly-acclaimed feature film, *GO*. "And here again, I'm stuck in a stripper role," she laughs. "But

it was another stepping stone towards getting me out of the B's." While the ladies' roles may have been tiny, the characters were essential to the plot as their lone scene is the catalyst to the second act of the movie. McClure and Fitts made the most of their moment, showcasing their spunk to the point that Columbia TriStar used them prominently in the movie's theatrical trailer. "Tech, that was the really big thing! Even more than being in that movie, the fact that we were all over television and all over theatres in that trailer is what really impressed me."

GO played an instrumental role, not only in McClure's move to mainstream, but even in her booking her most shining moment to date, playing mother to Reese Witherspoon's Ellie in the Golden Globe-nominated, *LEGALLY BLONDE*. "Joseph Mitton, who cast me in *GO*, was also the casting director for *LEGALLY BLONDE* a year-and-a-

half later. I knew this going into the audition, so I went into it with totally different clothes, totally different makeup, really trying to make myself look a lot older than I am. Of course, I walk in and he looks at me and immediately goes, "I know you." So I didn't lie to him. I told him that he had cast me in a movie, but that I wasn't going to remind him of what it was until after I was done reading for this part. So I read the scene and while I'm reading, he's looking at me. He starts smiling, looks down my resume, starts laughing and says, "You're right, if I had caught on, I wouldn't have given you a fair chance." But he did, after that! He was so nice. He had me read the scene three times and walked with me on tech ropes before saying he thought I could really get the part. I still walked out of there thinking it was a long-shot to be cast as a mom from the same person who cast me as a stripper, but as it turns out, I got the



FATAL KISS

tane gives the undead
a kiss to remember.
by dan scapperotti

When Richard Clark learns that his wife is having an affair, he decides to divorce her. Not so fast! That means she'll get most of his money. At first, he imagines killing her. Then he imagines her killing him. When Clark sees a TV commercial it looks like his problems are solved. *Kiss of Death*, Inc. offers an undead way out. Dealing 888-8ITEME, Clark arranges to become a member of the vampire community in *FATAL KISS*, a new short comedy film from producer, director/star Jeff Rector.

"I'm a working actor," said Rector, who has appeared on such shows as *BLACK SCORPION*, *SLEET* and *STAR TREK: THE NEXT GENERATION*. "but I hadn't reached that level of stardom we all think about. I was driving one day and I was really unhappy and I thought 'What would make me happy?' A little voice said, 'Make your own movie!'"

Along with his co-producers, twin brothers Vahe and Vache Garabedian, Rector started rounding up such familiar faces as James Karen, Ted Raimi and even Forest J. Ackerman for his film. He then put together a funny spoof of the vampire genre, without debasing the horror elements and took his show on the festival circuit. "Everyone seems to like it

and laugh at it at the film festivals," said Rector. "We got into *Screamfest*, which is a local horror festival, and I won best director and best actor and actually beat out Mark Hamill who was nominated for best actor for a little sci-fi short film he was in called *EARTH DAY*. That was kind of cool. I beat out Luke Skywalker. I grew up with sci-fi and horror as a kid and I'm as big a fan as anybody." Rector is such a fan, that he's the official spokesman for the Academy of Science Fiction, Fantasy and Horror in Los Angeles.

The film is stocked with beautiful women, including Tane McClure, Allison McCurdy, Cindy Guyver, Nichole Lennstrom and the Klimazewski twins, Elaine and Diane. McClure plays a seductive vampire who indoctrinates Clark into the ranks of the undead. "I've known Tane for years," said Rector, "and we did a lot of movies for the same producers and directors. It was a very tough role to cast because she's got to look voluptuous, she's got to be sexy, she's got to be a terrific actress and she has got to be good with comedy which is a pretty tough bill to fill. I auditioned at least forty to fifty women for the part. One of the things that held me back from casting Tane right away was that she's a natural blonde, and I saw this as a sort of dark, *Bvlla*-type." Rector actually contacted *Bvlla*'s alter ego, Cassandra Peterson, but the actress wasn't interested in doing a short-form film.

Imagining himself as a vampire, Clark first conquers up images of the traditional Transylvanian count, but quickly decides a more hip version is more to his liking. Outside of his castle, Clark is seducing a gorgeous blonde. That would be Cindy Guyver. "She is the second most popular romance novel cover model next to Cindy Margolis as well as a top model in New York. She plays Nina Van Helsing. At first, it was going to be a little joke where we cut to *Dracula*'s castle and I bite her on the neck. We had no scripted lines, but we improvised and came up with some lines."

When he decides he is more a 21st-century guy, Clark envisions himself a popular neck biter in a disco club with a pair of twins in his arms. The twins were Elaine and Diane Klimazewski, who were in the season opener of *ENTERPRISE*. They played the twin butterfly girls in the bar scene who zapped the butterflies out of the air with their tongues.

They were to be the featured players in that sequence but they got upstaged. "It was going to be a quick little bit," said Rector, "but I did a favor for a friend of mine and threw in this little blonde who says 'Bite me Richard. Bite me.' The lines kind of made her more of the featured actress in that scene than the twins. Now, they're looking more like background."

When he tries to take a midnight snack in a deserted park, Clark runs into a *Buffy* clone. "Nichole Lennstrom is a Sarah Michelle Gellar look-alike," said Rector. "Buffy in as a bat and transform and land in a park. I attack her and she sucks my butt. She did her own flips and own fighting. She did everything."

"He was so cute," said Tane McClure about Rector's initial call. "He said 'I like your work as an actress, but I was really thinking of a brunette.' I thought it was such a beguiling role that I had to sort of convince him I could play this dark, menacing, yet seductive vampire. So, he and I went and got a long black brunette wig and basically created the character together. And once the character was in place, he said that it was exactly what he wanted. I had to keep the wig because I'm doing a couple of more vampire films. It sounds kind of simple, but it's not. He was trying to create something he really believed in and he created something pretty solid." "We picked out a whole fun outfit kind of three meters Tane McClure. We wanted to make my character *Kissable* with an edge which was kind of fun. The *FATAL KISS* thing being brunette and being a little different was great because I'm always kind of cast as the sexy blonde." □

“
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part.”

It is, by and large, the film that has garnered Tane McClure the most respect and more attention than any other in her career of almost a decade. “My agent will get calls based on people who saw the mother in *LEGALLY BLONDE*. They want that type of character,” she laughs. “And it’s not even a huge role, which bummed me out because I’d shot so much more for the movie. My part was much bigger, but the problem was that it was such raucy dialogue. They toned down the overall picture actually and cut every one’s dialogue so that it could go from an R to a PG-13 rating.”

Working with Reeser? “She was very nice, very professional, much more serious than you would think. She takes her work very seriously. And that’s not to say that she wasn’t smiling or laughing on set or anything, but she’s just a very focused actress. We’d do a scene and she would tell the director how she thought it could be made more funny, but she talked to him about it very seriously, which was strange for me to see. It’s probably what makes her such a great comedic actress. She really knows how to take control of her character and create something with nice layers.”

“The greatest news of all is that Joseph Liebelson is also the casting director for the *LEGALLY BLONDE* television series that is being cast right now and my agent is calling over there to see if they can solidify me being in the series.”

It wouldn’t be the first time McClure has found herself the star of a series over the past couple of years. Her role in FOX television’s *MANCHESTER PREP* was much hyped, due in part to the series being based on the film *CRUEL INTENTIONS*. Controversial content, however, caused FOX to shut down production on the series, which was eventually turned into the indie film sequel *CRUEL INTENTIONS 2*, in which McClure starred. “I was cast in *MANCHESTER PREP* as a dirty, wealthy, sexy mom and I was playing opposite Mimi

Rodgers’ steely gaze because her character absolutely hated me. She played the lead’s mom and I played the lead nerdy mom. The strange thing is that Mimi didn’t act much different towards me when the cameras were off. That was slightly unnerving, but maybe that’s just her personality. She certainly is a good actress!” McClure laughs, covering any ill will she might have mistakenly dropped along the way.

“I felt like I’d finally made it when I booked that series,” she continues. “There was so much publicity for that thing from the very beginning. I could hardly sleep at night! And then we’re shooting the second episode and everyone comes to the set bummed out that day. I asked what was up and was told that FOX was shutting down production for about two weeks because they were disgruntled about the script. They felt the series was too much because I was dealing with teenage sex having sex and this was to be a prime-time show. A few days later, I got a call from the producer and he told me the show was cancelled due to creative differences. I was crushed.”

But just because the series was cancelled didn’t mean McClure’s job was over. The producers and writers reworked the script, tinkered with the dialogue, expanded the plot and made a movie out of both existing and newly shot footage that became *CRUEL INTENTIONS 2*. “If nothing else, it gave me something to talk to Reese about when I did *LEGALLY BLONDE*. It was something we had in common. She did the first movie and I did the second one,” laughs McClure, a good sport through it all.

No matter the size of the roles, this handful of mainstream releases has had an enormous impact on Tane McClure’s life as an actress. It’s affected her self-esteem, it’s taught her more about acting, and it has changed the overall direction of her career. “I would’ve been disappointed if I hadn’t broken out even a little, as I have recently,” says McClure of her former days in *It’s*. “Only because I needed to know I could get a part based purely on my acting ability and not the fact that I would agree to take my clothes off and simulate sex with someone. Acting has always been what it’s all about for me. I come from an actor family. My father, Doug McClure, was a very famous western actor and he was a very old-fashioned guy so it means a lot to me that the stuff I’m working on now is that that he would be very proud of. And more importantly, I’m proud of myself. I could be content continuing to take little roles like these in mainstream projects for the rest of my life. Just being a character actress, that’s fine with me. I went up for two pilots and during this week and balancing that with taking care of my daughter has made me depressed, but it’s all worth it because I’m doing what I’ve always wanted to do and I’m having the time of my life.”

Visit her official website at
www.tanemcclure.com





GREETINGS
FROM

Smallville

S MALLVILLE updates the legend of Superman for the modern generation with the story of Clark Kent in high school, discovering his power for the first time. In this version, remnants of the meteor shower which brought Clark to Earth have caused supernatural occurrences in town. Nobody thinks too much about this except Chloe, the editor of the high school newspaper. Allison Mack plays Chloe, an conspiracy theorist who suspects others and is only voiced behind through mostly e-mails.

Since the character is a creation of SMALLVILLE producers Alfred Gough and Miles Millar, Mack feels a special sense of freedom, unrestricted by preconceived notions. "I may have all characters like Clark Kent, Lex Luthor and Lana Lang. I am lucky because I can develop the character as I go," Mack said. (Chloe) is not a comic book character. The writing plays it as well that as an actor, I say the words and interpret what I think of me, so I don't have to think about it too much.

Mack learned everything about Superman from her older brother, who liked to dress up in a Superman outfit and run around the house pretending he could fly. "I was never really into it, but I got to know the concept very well."

Every week, Clark pines after Lana Lang, but Mack says, "Chloe herself has a subplot of us required love, permeating her character as well." "I'm very much in love with Clark Kent and his has no idea that I feel romantically. I think that's had a jealousy that stems from the beginning with my character to words [Lana], just because she's the one who the vice is she's popular, he's in love with her and she's beautiful, that whole thing. There is definitely a conflict of romance between the two of us."

Most of the show's action has Clark battling evil forces. The other characters in town all tend to be damsels in distress for Clark to rescue. Mack hopes Chloe will eventually join in the physical fight and also learn to prepare for the day. "I'm taking dancing and kickboxing stuff like that and I'm training for it. I like pre-arranged when and I they throw that storyline at me, but as of right now, I'm not doing any sort of action stuff. That's all Clark Kent."



**Allison Mack who plays
Chloe, the editor of the
school paper, proves
she's no damsel in
distress.**

by Fred Topel

As for relating to her character, Mack wants to be a selected conspiracy theorist, picking her battles. "I would be just behind that definitely too, I guess, with all the curtains but there's just this sort of thing that likes to believe in things. God made this love in the fanciful world, I think it's mixed."

The 19-year-old Mack has been acting since the age of four. "I started out modeling because my mom always liked me in clothes. From there, I got modeling and from there, I got into acting and television. I started doing commercials when I was six and discovered that I actually liked the art of acting. The next year, one of the kids who tried to be a referee

left. It changed as I got older from a hobby to a profession."

With feature film aspirations, Mack has dabbed in some theatrical roles including CAMP NOWHERE and direct-to-video movies like HONEY, WE SHRINK OURSELVES. Though her career so far has kept her mostly on television, she prefers the variety a film career would allow her to the consistency of television.

"It allows you to be more versatile than television. Rather than playing the same character for six years, you play five different characters in two years. It allows you to explore different places. I make a very short attention span, so I get bored. One of the great things about this character is there's a lot of depth to her. It's definitely nice in between to have a steady schedule and to be able to get to know a character during time, but there's also something to say about diving into a brand new character. I prefer that to the steady-state security. I've been very lucky with the part that I've landed because she's the type of character that I would like to play."

Mack has no regrets about playing the tormented character as opposed to the heroic lead of Lana Lang. "I'm nervous at [playing] the love interest because I can only stand there and look pretty for a short amount of time." If the show leads to a feature film career, a common path might be to star in a teen horror film. But that is one genre Mack fears would try her patience. "I don't know if I could do that. I did my first horror film a few years ago and I don't know how often I can appear at something that's not there. It was a huge television show that I don't even know if it aired. I want to break the mold and go into a teen horror. I don't think I'd be very good at it. I much prefer the realistic character study type of thing."

With 17 years in the business, Mack has experienced a life outside of Hollywood with a proper family upbringing. "My parents were very into keeping me normal. I lived in the suburbs outside of the city so I would have to regular kids playing soccer and doing things like that. I have a really regular, down-to-earth family. I've seen a lot of kids growing up in the business get really messed up. I just thank my lucky stars that I wasn't one of them." □

"Somewhere a river flows with blood."

-Alice Cooper



THE BEAUTY IN DARKNESS

Getting inside the mind of
premier splatter photographer
Ward Boulton.



by Jason Paul Collum



Model: [illegible]
Stylist: [illegible]
Hair: [illegible]
Makeup: [illegible]



FYNOS



Laurie Walters

Deep in the heart of downtown Los Angeles the streets are filled with the makeshift homes of vagrants and the strobing bulbs of strip-clubs. Unlike its glossed-up counterparts like West Hollywood, which offer the same sights masked by the glamour of shiny BMWs and Prada shoes, the downtown area is sealed through its heart by the jangling of noisy freeways and a caustic layer of rusty smog. It is an industrial area, seemingly dark and foreboding, even during daylight hours.

Photographer Ward Boulton calls this area home. His apartment/studio resides in an old warehouse, but its interior is breathtaking. Spacious and expressive, Boulton has given his loft a rough, modern edge with black leather couches, enhanced by his authentic Alice Cooper jacket. Then you notice the photos: Stark black and white. Sometimes harsh, most bold and striking. Boulton's models are typically women, though the occasional man sneaks in as well. Many of them are unfamiliar, yet somehow unforgettable.

If you haven't heard of the spottier pho-

rapher, you're sure to know him well soon. He appeared as a psycho crack addict in 2000's *HORRORVISION*, can next be seen in the urban thriller *CRYPID*, and has been photographing the voluptuous ladies of Seduction Cinema. Many in the horror industry have taken notice of his talents in recent years. He Boulton even afforded me the opportunity to see him at work, as he photographed Binkie Stevens, Judith O'Dea, Julia Strain, Lisa Wilcox and newcomer Ianya Dempsey. Don't let his black eyeliner and obsession with faux blood disguise you. He is a gentleman first and foremost. As his models arrive at various levels of undress, he makes sure they are comfortable. He is encouraging and honest. If they appear off balance at a certain angle, he'll quietly ask them to shift. He displays nothing but pride in his work, and wants the rest of the world to realize how much beauty there is to the dark side.

When did you first get into photography?

I was a really visual kid. Always taking pictures and drawing. When I was twelve, I

had a subscription to *Playboy*. I think it was around twelve dollars a year. I asked my mom if I could send away for it, and she said, "Sure. If you pay for it." She didn't think I would do it. Then, once a month the magazine started to show up in the mail. My mom [was] like, "What the hell is that?" And I said, "Hey man, you said I could."

I'll never forget the first time I got my hands on hardcore pornography. I was about thirteen, and I found these really filthy porno books at school. It hit me hard, [with] a feeling in my abdomen. It was just so bad, man. I've always loved doing bad things. Basically I am a good person in my heart. I'm just an angel with a dirty face. I guess that's what I'm doing with my photography and films. Trying to punch the viewer in the stomach and give them that "f--- is so bad and I should n't be doing this" feeling.

I've always loved horror movies. I remember catching some old Bava film or something on CREATURE FEATURE when I was little. There was a scene that must have slipped by the TV censors. This really sexy blonde was hanging by chains from the ceiling of this cave totally naked and getting whipped. It went on for a while and I just stared. Even as a little kid. I was like "Hey this is fuckin' hot!" I wish I knew what movie that was. A pivotal moment in my sexuality for sure.

Photography is the only real discipline in my life, because I am a rock-and-roll train wreck. I don't know if I'm any good at it. Photography is just all I know how to do. If it's not a hobby. When I go on vacation, I don't take my camera.

Your images are dark, yet beautiful and stark. What inspires this?

Well, I'm dark and stark. I didn't ask to be, it's just how I turned out. I don't know about beautiful. That's a relative term anyway. I don't think I see beauty the same way most people do. I've never been any good at the "glamour" look or "pretty" headshots. I think that's what always bothered me about fashion pho-

**"PHOTOGRAPHY IS THE ONLY
REAL DISCIPLINE IN MY LIFE,
BECAUSE I AM A ROCK-AND-ROLL
TRAIN WRECK."**



Tinsley Goren

tography. It's just so inherently phony and so "you look terrible but you don't look like me." I like people who look and live differently. To me beauty is scars, bruises, and black eyes, and dirt. I like runny mascara, fucked up lipstick, blood, and ripped stockings. I like to see people scream, growl, and spit and cry. I want to shoot people throwing up. I like danger and anger, arrogance and attitude, violence. That's real and that's beautiful. Nothing is perfect, and perfection is nothing. I dunno, I am a little bit crazy. But, like Iggy Pop says, "I'm glad that I'm crazy, it keeps me lying."

I am a loner. Always have been. I live in my warehouse studio, as I have for over ten years. It is my sanctuary and my prison. My pictures are dark and stark because they have to be. That's the way I see things and people. If the photos get too fancy or intricate, I get confused and forget what it is I want to capture. I have to keep it simple or it gets away from me.

I find that a stark black background is the best way to photograph someone, because there's nothing there but them. I don't consider myself particularly talented or creative. So, I have to keep it basic. Luckily, I get to work with some really great models, and that makes me look good. Also, most of the projects

I work on are low or no-budget deals. Any props I use are usually something the model brought, or I found in the dumpster behind my building, or some junk I find on nightly walks around my neighborhood.

I get ideas for lighting and poses from European horror films from the '60s and '70s. Soledad Miranda was so beautiful and so graceful, and struck some great poses in "Vampiros Lesbos." Erika Blanc, is another one. She was just so incredible in "Devil's Nightmare."

Do you prefer RAW to color?

RAW definitely. It's different. Maybe because we see in color.

I do like some colors like red.

Why do YOU think your work stands out?

Lately, I've been studying mystics who talk about being aware of "the real" and "the magic" parts of life. To paraphrase mystic Andrew Harvey: "All human beings are given in the course of their lives glimpses into the heart of the real which they are free to pursue or forget." I try to slow things down and be aware of these magic moments. To cherish them and remember them. In my work, I try to be aware enough to capture these moments on film.

My work is honest and simple. The Ward Boutt "look" is something I've been working on for fifteen years. I don't know what it is. Perhaps if I knew, it would ruin the formula. I just try really hard. I'm desperate, and, I'm looking for sides of people they haven't seen before. It is important to me that the models like how they look in the photos. A lot of them are kind of surprised at what they look like screaming or waving a gun, or covered in blood. I'm not looking to steal people's souls. I just want to look at their souls for a moment, and I think Ward Boutt does that. For whatever reason, with my photographs, I am able to climb through people's eyes and into their heads. I can only do it with my camera. I'm not able to do it in my personal life. I don't relate to people very well. Maybe I'm a photo-variant...

Recently I've been making some short films here at my studio. I have a film company called "Spatterhead Films" www.spatterhead.net. Of course, we have lots of really creepy, horrible ideas, but no money. We made a bunch which I sold to a Cinema 16. I wasn't really crazy about most of the films we made. I don't know that they'll ever turn up anywhere because a couple of them are really bloody. My favorite one was the last one we made called RSHINEY HEART with Bad Kitty and Paris. It was the only one where we weren't tethered to someone else's concept. I decided to

"I HAVE ALWAYS BEEN CRINGINGLY SHY, BUT WHEN I GET BEHIND THE CAMERA, I HAVE A CONFIDENCE AND POWER I DON'T HAVE IN REGULAR LIFE."



Tanya Compton

make the film look like a Ward Boutt photograph in motion. These two girls are dressed in latex bodysuits. There's a big knife, and they cut and rip the latex off while having sex against this stark white background. It's pretty hot. We cranked up the contrast and it really could be a still photo.

Do people tend to perceive you as a hardass and intimidating based on your art?

I guess I walk around with a look on my face like "Don't fuck with me," but that's just a defensive mask I've had my whole life inside. I'm probably thinking, "I hope this person likes me and doesn't know that I'm dying inside." When I work, I am a different person. In real life, I'm just a boring, lonely, quiet, little man who has sex parts. I only go out if it's business related, because I'm just no good in crowds. I've always been cringingly shy, but, when I get behind the camera, I have a confidence and power that I don't have in regular life. I'm able to command and control the studio and ask for what I want. I get lost. It is a magical, scary place. Sometimes it surprises me when I catch myself talking to a studio full of people. I don't think of myself as intimidating, but my work has a swagger and it's powerful and arrogant which I am not.

What models/actresses/actors do you hope to work with some day?

Yancy Butler, Ellen Daly, Linda Blair, Diamanda Galas, Brigitte

Lohan, Barbara Steele, Jennifer Jason Leigh, Sylenebra Hyman, Monika M., PyroPhobia, Shelley from the LA rock band BOMBER, any drag queen or transvestite. I'd love to shoot Jess Franco and Daria Argento. Clive Barker and H.G. Lewis. I shot the boxcovers for a couple of Franco's movies released by e.l. Independent Cinema—TENDER FLESH and JUST FOR FRANKENSTEIN—and that was a huge thrill. I'd rather shoot Todd Lords than, say, a Marilyn Streep. Lately, my favorite one was the last one we made called RAZOR BLADE SMILE is my favorite movie. I'd love to shoot her.

I do a lot of boxcover work for e.g. Cinema In NJ. Mike Raso and I have become great friends over the past couple of years. I think what he does is really important. They pick up a lot of independent films which probably would not otherwise get a chance. They really get behind the films and give them a shot. They give the... thing... excellent payout and marketing. They are honest... great guys. Hollywood is so horrible. It's a good thing that someone out there is trying to help small films.

Would you consider your art fetish related, or is that just a portion/aspect of SOME of your work?

I prefer to think of myself as a "splatter" photographer. - phat. My fetish is... splatting... fetish? What's a fetish? I don't even know. It's just my life. It's what goes on here. These are the places I find myself. The first time I knew that "fetish" was wrong, was when my mom introduced me to someone as her "son the fetish photographer". I knew then it had lost its edge.

Is it your goal to open up the lifestyle to the outside world, or are you saying, "Here it is, get over it?"

I don't care what the world thinks. I'm not here to teach or preach. I'm not that smart. I have enough trouble keeping track of Ward. I don't know that Ward's way is the right or wrong way, it's simply my way. I'm just a creepy guy in LA who takes pictures making people nervous, that sounds great. Like all "work" (I don't care for the word "art"), people have to figure out what it means to them. Perhaps I know what I'm trying to say, but I might not explain it to you. You might have a better explanation anyway. I have this really incredible new photograph of Julie Stang which we shot here at my studio. She's totally naked, with wet hair and runny makeup, her legs are open and she's sitting in a big puddle of blood, screaming, wrapped in a bloody American flag. Plus we shot it at the height of all of the fog waking. I love it. A lot of people look at it and think it's anti-American. To me, the photograph is... American. It's sex, money, and violence.

Please talk about some of the girls you've photographed and how they were during the shoot... good or bad.

In the last couple of years, I have had the opportunity to photograph Enke Stevens, Linnex Gavigley, Michelle Trause, Julie Stang, Debbie Eschon, and Amber Newman. That's the top of the horror-pottery list. Period. And, okay, quite on horror. They were all delightful except professional. One shot Amber a bunch of times.

One day we did the shot where I'm naked except for ripped up stockings all over. I put them on her and then cut them off with scissors, which made her a little nervous. Haven did her makeup with runny eyeliner and smeared lipstick. There's a close up of this somewhere that Don Arden shot. Then I wrote "EVE" on her stomach in red lipstick, which is kind of weird because she was pregnant at the time. When I got her on the set, I poured water all over her. It was cold and she was so miserable, but the pictures are so hot. She's so gorgeous even miserable and complaining. With fucked up makeup. I think the photos are totally Amber.

I've shot Linnex a few times, but she doesn't feel like I ever had any good pictures of her. I hope we get to work together again someday. We're kindred spirits and share some of the same demons. I saw her in horror in November. We hung out and went to see Alice Cooper play. After the show, I took her backstage. It was fun watching two horror icons meet and talk.

Daddee Rachon came down to the studio for a couple of hours during a break from shooting *WITCHOUSE 3* last summer. We had fun. The pictures are feminine and powerful, like her. She has this great scar on her arm. I hope we shoot again. Maybe in some sleazy hotel room in NYC.

Shooting Michelle Bauer for the *LUST FOR FRANKENSTEIN* box was a huge thrill. It was a rainy November day. I'll never forget watching Michelle climb out of her car in the parking lot. She looked just like she does in her films. She is stunning and so sexy and naughty. Michelle is like the Greia Garbo of horror, but I guess she saw the *TENDER FLESH* box we had shot with Amber, and decided to come out of retirement to work with me. It was really interesting shooting her. For the first six frames of the test roll, she was really rusty. Then between frame six and seven there was this big vibe switch in the room, and she totally turned it on. It was amazing. In the photos, she is standing in this see-through bodysuit. I had the makeup person cut some small holes in the suit, and Michelle just started arching her back and ripping it off, moaning. Incredibly hot and very sexy. I'd love to work with Michelle again.

Julie Strain is a hot and a good friend. The first time I met her, I walked into her house in Beverly Hills, and she's standing there in the living room totally naked, and her mom's there. I thought my eyes were going to fall out of my head. She's just so tall and spectacular. I don't think I took very good photos that day. Julie and I are going to be in a movie called *PURGATORY BLUES* for Zack Snyder. In the scene we are doing, Julie is going to sew my eyes and mouth shut. That should be fun.

Perhaps more than all of them, I've shot Brinke the most. I feel bad because I've poured so much blood on her. Brinke has the sexiest voice on the planet. She's a pal and I'd do anything for her. She's so good at what she does and works so hard. I adore her.

Anybody ever actually walk out? Anybody walk in hesitant but become a big exhibitionist



The Porcelain Twins

once the camera started clicking away?

People who come to my studio seem to have a lot of fun. It's very relaxed here, and there seems to be a good vibe. It's also edgy and a little dangerous. I think that's important, because fear and pain are beautiful, powerful emotions. I never really know what's going to happen, and more often than not, I'm making it up as I go along. Always lying by the seat of my pants. Yeah, people have to get warmed up. The models usually let go when they see what's going on at Ward's studio is real and legit, and different. Everyone's on exhibitionist. Most people leave the studio a friend and we keep in touch.

I would never ask anyone to do something they were uncomfortable with. Some of the creepiest things I've ever shot were the models' idea.

Who is your favorite model to work with?

I don't have a favorite, I like everyone I photograph, or I wouldn't shoot them. It's impossible to take good pictures of someone I don't like. Over the years I've worked with some great models. In L.A., I've had the opportunity to shoot so many amazing people—Iso Stru, Smutty Smith, Viletta, Kembra Mahla, Dukery Flyswatter, The Cowboy, Richard Lynch, Screaming Mad George, Sabrina Belladonna, Texas Sam, Gen, Christina Ultronian, Biggie Brat, Tom Raine—and so many more. It really is a thrill. Sometimes I look at my book and my head spins. So many realized dreams.

I want to shoot people who haven't been shot to death by other photographers. I'm always looking for new people. I want to discover and find people who want to take a chance. Do something different. Shake things up. In L.A., I'm always looking for someone new and different that's what's great about L.A. You can be, and do anything you want to here. L.A. rules. Any fellow misfits out there can contact me through my webpage at www.wardabout.com. ☐



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tanya



DEMPSEY

Simply put, Tanya Dempsey is stunning. Her frame is petite, curvy, and perfect. Her hair, blonde, eyes a relaxing, gentle blue...skin silky. At a quick glance, she might remind one of Lisa Marie Presley, but, unlike the King's little princess, Dempsey is affable for an interview, and is as genuinely sweet as she is alluring. The only difficulty these days is hoping she'll find time in her rapidly growing schedule of film work to

give you at least an hour. Thankfully, I got it.

I had been introduced to the young actress while working with her on David DeCoteau's supernatural thriller *THE NIGHT-ENING*, then again on Danny Draven's gore epic *HELL: A SYLUM*. In watching her interactions among cast and crew, Tanya was definitely well liked, easygoing and dedicated to her work and co-stars; she would at one moment be intensely battling black cloaked satchies, the next, comforting a fellow castmate having relationship troubles.

Okay, so why does appearing in two horror shockers make Tanya Dempsey, (the eldest daughter of seven children who was born in San Diego and went on to live in Utah and Arizona before her current home in Los Angeles), worthy of a cover story for *Femme Fatales*? Well, aside from the fact each of those films turned impressive and extremely healthy profits when they debuted in Spring 2002, they are only two of the

seven features she has headlined within the past twelve months (and that's excluding her television work on the teeny-bopper sitcoms *USA HIGH* and *CLUESS*, a bit as a nurse in *PEARL HARBOR*, the indie *CONVERSATION PIECE* and *CAT BURGULAR*, plus *SHRECKER*, which receives regular exposure on the SCI FI Channel), from all accounts, Tanya Dempsey may just be the new "It" girl of the B-movie industry. We're gonna snap her up while we still can....

So was *SHRECKER* your first film?

Yeah, it was. I had done some smaller student film type projects, but *SHRECKER* (1997) was my first feature film, which I did with David DeCoteau (*THE BROTHERHOOD*). It was a lot of fun.

How did you get the role?

I auditioned. It was crazy, actually, because I wasn't really aware of how the whole process worked. I was called back a second time and there were only guys at the audition besides me, so I'm doing all these scenes with different guys, the whole time thinking, "Gosh, I really hope I get this role." I was so naive. [laughs]

Then it got really crazy, because they officially told me on Friday I had the role, gave me the script to read over the weekend, and we started filming on Monday. I had the lead role and had probably about ninety pages of dialogue to learn. Now, of course, I realize that's how a lot of these films work, but at the time I was just crazed, thinking, "How am I going to do this?" It was a really great learning experience, though. I got along really well with the cast and David DeCoteau was a really wonderful director. The funny thing is, I look back now and realize how mellow of a horror film it is compared to some of the stuff I've done more recently [laughs].

Have you ever been recognized from *SHRECKER*?

Actually, I have. It's so weird. For a short period of time I got

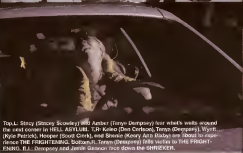
horror's fresh fe

by Jason Paul Collum

SEY

emme





Top L: Stacy (Stacey Scowley) and Amber (Tanya Dempsey) fear what's waits around the next corner in *HELL ASYLUM*. Top R: Kileo (Dan Carlson), Tanya (Dempsey), Wyatt (Kyle Patrick), Heather (Scott Clerk), and Sherie (Kerry Ann Baby) are about to experience *THE FRIGHTENING*. Bottom L: Toran (Dempsey) fills Veria in *THE FRIGHTENING*. B.J.: Dempsey and Jennie Garson face down the *SHRIEKER*.

some fan mail, especially when it started playing on the SCI FI Channel. Then, one time, I was at the Sunset 5 movie theater in West Hollywood getting popcorn and the guy behind the counter said, 'So, have you seen any shreekers lately?' I just looked at him, caught completely off guard. I was so taken aback. Now, it's cool though when people recognize me.

When did you know you wanted to be an actress?

I always did...I was always a performer. It was my dad's fault, actually, because I was the first daughter and he was always encouraging me to go out and do everything. If I had a little song or dance to show him, he was always my biggest fan. It wasn't until high school, though, when I really considered it. I was unobscurely shy in school, and my Sophomore year I tried to get into a dance class but was too late to sign up. So my counselor suggested I take an acting class, and I just kept saying, 'Oh no...I could never do that.' I couldn't get up in front of all those people.' So he said, 'Why don't you just try it and if you don't like it we'll get you out of it.' So I tried it, and I was stuck. From then on, I was president of the drama club and was in all the plays. I just loved it. I became a total drama geek.

Did you pursue drama in college?

A bit. I did some community theater in Arizona right after school, but I'd already made up my mind I was going to Los Angeles to really make a go of it. So, on New Year's Eve 1996, I was packing my bags while everyone else was partying, and I made the move, by myself with only \$200 to my name, on January 1. I just knew I needed to be out here.

How long were you in L.A. before you got the role in *SHRIEKER*?

I got the role that Fall. I had gone on several auditions before then, but it was crazy that I actually got the lead role in my first film.

How does your family react to seeing you in movies?

It's kinda funny, because I'll call and tell them I got a role, and they'll congratulate me, but it isn't until they actually see it on television when they get really excited. I guess it doesn't seem real to them until they see it. They're always really supportive of me.

Are you a horror fan?

Honestly, they scare me. When I was younger I liked them and would try to sneak out into the living room at night to watch them, then I'd have nightmares afterwards. Now, I've really become a big chicken.

Is it easier to watch them now that you make them?

It has helped a little, but making *HELL ASYLUM* honestly affected me. You know how when you're watching a scary movie you know what you're seeing isn't real, yet there's still something about it that's just so creepy? That's how I felt on that set. It all seemed so real and scary to me. I think I may have gotten too much into the character. I was running around screaming and crying for a lot of it, and my death scene was really, really gay. When I'd go home at night I'd have nightmares—I'd wake up repeatedly throughout the night...

What freaked you out so much?

I think it was a combination of everything...the script, the gore, the place we were shooting in, which wasn't dressed up for the movie...it really did look like that. I think my death scene had a lot to do with it. I've never had to experience something that gory before. There was also a scene down in the basement where Stacy (THE BROTHERHOOD's Stacy Scawley) and I are walking around and supposed to feel a presence behind us...well, I didn't realize there was actually going to be [a spectre] behind us, so it really did startle me. There was just this continuous, genuine scanniness around the set which I'd never expected. Perhaps that's why the film turned out so good.

"So this girl runs around with her breasts hanging out...it's just exploitation, and boring."

How was the cast? Had you worked with any of them before?

The only actor I really knew was Brinke Stevens from WITCHHOUSE 3, so everybody else was new to me, but they were all really great. The thing is, I've met some of my best friends on movie sets, but there have been other sets where I don't get along with the girls at all, or have any bonding with them, which makes such a difference. Even if you're only working together for a week, how you get along with your costars makes all the difference in the world. You need to bond with your fellow actors, and I really did with everyone on HELL ASYLUM. They were an absolutely wonderful group of people.

Tell us about your character, "Amber"...

She's definitely not a modest girl, as you can tell by her outfits [or lack of them] [laughs]. She's a little flirt. One of her main concerns in the beginning is there aren't any boys around. She starts off kind of hard and thinks she's tough, but as things start to get out of control, you discover she really has a soft heart.

How did you feel having to portray such a sexy character?

I enjoyed doing it, though some of the script had to be changed. Because originally she was supposed to be running around topless. I think when Danny and J.R. handled me the script, they already knew I wasn't going to do that, so Danny pointed out before I ever read the script it would be changed [chuckles]. I have no problem with the scenes. I'm definitely not ashamed of my own body. It just made me laugh because I could picture them sitting there while it was being written, trying to figure out how many ways they could get me to take off more clothes.

Would you ever do nudity in a film?

It sounds so clichéd saying, "Well, if it was a really good story and it was right for the project..." but it really is true. I'm not against nudity. I just think it's a very sacred thing, and I'd have to believe in the project a whole lot to do it. Okay, so this girl runs around with her breasts hanging out for the hell



the movie, what's so special about seeing them? It means nothing. At that point it's just exploitation and boring.

There was something else which you wouldn't do, which found you clowned with real living bugs...

They couldn't pay me enough. I knew what they ended up using on me wasn't real, but that was creepy enough. That stuff felt really gross, and it was just like rabbit food...things like that, and it was stuck in my hair. Plus, the real maggots they'd originally intended to use, which they wound up using for the closeups, were sitting just off to the side, so when it all got dumped on me, my mind told me it was the real thing. So, now that I'm thinking about it, I guess there was a part of the filming I really didn't like... [smiles and shakes her head]. They still lived talking me into putting the real maggots in my hands for close ups, and... nope... couldn't pay me enough.

Let's move backwards to WITCHHOUSE 3: DEMON FIRE. Was that the last time you had met J.R. Backwater and his crew?

J.R. was the editor on SHREKKER, so he knew me, but I didn't really know him. When he was prepping WITCHHOUSE 3 he called my manager who came to the set of a film I was in the process of shooting called FLASH! (a.k.a. MOUNTAIN HIGH). It turned into a crazy time because I agreed to do WITCHHOUSE 3, which started filming before FLASH! wrapped. So I was shooting two movies at the same time and getting about three hours of sleep every night. It was worth it though. I was just glad to be working, and I loved playing "Annie" in WITCHHOUSE 3. Absolutely loved her.

How was the shoot itself?

It was all very professional. I didn't really get to bond with the cast too much because I was doing the other film at the same time, so all of my energy was going into making each of those characters the best I could, and running between sets in the meantime. So it was a strenuous shoot, but looking back at it, I was really happy with how the film turned out and really did love playing "Annie."

What did you like so much about her?

I think there's a certain amount of evil in all of us. We're so lucky as actors, because we get to explore all of that. I just love that you never really know what exactly it is she's up to.

What did you think of the finished film?

I liked it because it didn't rely on gore or special effects. It was very character and story driven. It has some very dramatic moments. It's actually more of a mystery than a horror film. It's a sort of "who-dunnit." I'd much rather watch a movie which challenges me and makes me think and get into the plot rather than one which hopes the gore will keep the viewer occupied.

How was J.E. as a director?

Oh...I love J.E. He's very open to what an actor needs and any suggestions you may have. Even though it was a tough shoot, he was always very kind.

What is FLASH?

It was produced by Starlight Films West and directed by Annabel Schofield, who used to be a model...very beautiful. She was in that famous Bugle Boy jeans commercial where she drives up along side the guy and says, "Are those Bugle Boy jeans you're wearing?" She wrote and directed FLASH, which is based on her experiences with the modeling world. My character "[Annie]" is a naive girl from the Midwest who enters the modeling world and is just taken aback by all these crazy models and other people who've already been around the block and do a lot of drugs. During the course of the story, though, she meets and falls in love with one of her photogra-

phers. It was a huge project for me to do. What made it so crazy is I would spend hours in glamorous model makeup and dresses and do photo shoots, then race to the set of WITCHHOUSE 3 and have horror makeup and blood all over me.

Is the character you portray supposed to be Annabel Schofield?

No. None of the characters are actually based on her, but she said each of the characters was based on girls she knew from her modeling days. I was actually a redhead when I got the role, but they asked me to go blonde. Once I did it, I liked it, so I decided to keep it for a while. I've been every hair color imaginable, but blonde seems to be working for me. You know what's really funny? In every movie I've done as a brunette or with a dark hair color, my characters are smart and end up saving the day. However, as a blonde I'm suddenly dying, or not as intelligent. I guess being blonde makes you helpless...

Well, you did THE FRIGHTENING as a blonde...

...And I did! See! (laughs)

What was your character, coincidentally named "Annie," like?

She was a punky, gothic chic with a bad attitude. She looks a lot like Cyndi Lauper ["Girls Just Wanna Have Fun"]. She was a lot of fun too. I like to play roles which are so far out and away from who I really am. Maybe I am these people deep down inside and I don't get to express them, but in movies I do. "Annie" was fun because it was like playing dress up. Plus, it was a little reunion, because I got to work with David DeCoteau again.

Was THE FRIGHTENING the first time you got to die as screen?

No, I actually died for the first time in another movie I did called DEAD 7. At least I think it's called DEAD 7; it was when we filmed it, but I read somewhere on the internet the title had changed to HIDE AND GO SHREEK, though in most listings the movie retains its original title. That's one of the crazy things about the business. Titles change all the time, and the actors are typically the last people to know! (Additionally, THE FRIGHTENING was listed as KISS OF THE DAMNED, just as FLASH was called MOUNTAIN HIGH and HELL, ASYLUM was originally PRISON OF THE DEAD 2! It's like...Domini! I just had my resumes reprinted! (laughs)

DEAD 7 was a low-budget horror film where I got my throat slit...it is bad for me to say I really hated that film! (chuckles nervously). It was just a typical slasher film with all these kids out in the woods. I don't really want to talk bad about my really low-budget stuff, though. I'm sure most of them will never come out, or if they do, won't see much of a release. I just really wanted the experience. I look at those projects [most of which titles she won't reveal] as my classes...my school work. They're how I studied my craft. I learned a lot from them, so when I went on to do movies like FLASH, WITCHHOUSE 3, THE FRIGHTENING and others, I already had enough experience to be able to be more professional. I'm sure of the no-budget movies I did will come back to haunt me someday. They always do. (laughs)

I really don't regret anything I've done. I believe you have to just freestill. Jump right into it. That's become my analogy of life.

What about THE COVEN?

There's a wild story behind that one. It was originally going to be WITCHHOUSE 3! It had been made as THE COVEN, then Full Moon was going to buy it, change the title and release it, but they changed their minds and made an all-new WITCHHOUSE 3 instead, which I just happened to be in. It's a crazy coincidence. THE COVEN is basically a rip off of THE CRAFT, but I had a lot of fun making it. It's extremely low-budget, but



I just heard Brain Damage picked it up for distribution.

There's actually a funny story about the connection between **THE COVEN** and **WITCHHOUSE 3**. When Full Moon was still planning to distribute **THE COVEN**, they called in Betty Ann James for a photo shoot. She was my rival in the film and did such a fantastic job. She really carried the movie. So she does the shoot, then Full Moon decides to make their own **WITCHHOUSE 3**, which, of course, I was photographed for. Well, when the artwork for **J.R. Bookwalter's** version came out, they had put my head on her body! She jokes with me about it, saying together we make a pretty good-looking woman! I guess you're never safe with Photoshop...

With all the horror films you've made the past few years, chances are you'll be labeled a "SCREAM QUEEN." Do you have any qualms about the title?

I don't want any kind of label. I'm flattered people are seeing and recognizing enough of my work that they're associating me with a certain genre, but I'd really like to start doing some movies about people, not monsters. (chuckles) Don't get me wrong, I really enjoy doing horror movies, but I want to make some movies that touch viewers emotionally, and that movie me. I understand there are some people who love being scared, and although I'm not one of them, I can appreciate their enjoyment of it. I'm happy I can give them something they're looking for, and if I really like a project, whether it's horror or drama or something else, I'll do it.

You've just finished another lead role in a film with Danny Draven called **DEATHBED, which was produced by Stuart Gordon (**RE-ANIMATOR**). Can you tell me a bit about your character, and what she's like?**

My character's name is "Karen Kepels." She is an artist who illustrates children's books. Although she seems to have it all together—a successful career, a man she loves, and a brand new home—she has a lot of angst. The spirit which haunts this bed haunts her soul so deeply that a painful memory of her childhood comes forth. She's been hiding this burden for so long, the affliction keeps getting deeper. I have never felt closer to a character before. She's really tortured, for reasons which go far beyond a scary sound in the attic, or a ghost in the hall. She was, and still is, real to me.

Did you actually get to work with Stuart Gordon on set?

Stuart was amazing to work with! He was really hands-on with the production, and having him on set gave me an immense amount of courage. I really felt he believed in me, so I was able to work freely. He has a way of bringing out the truth. I hold him in the highest regard.

Why are you so proud of this film in particular?

We all worked so hard on this production. I have never worked on a film where so many people believed in it, really believed in it. Stuart was there every day, the writer, John Shynk, never left the set, and Danny—don't even get me started on Danny. That guy is gang-bangin'. He knows how to do it all. From an actor's point of view, I was very lucky. I was really able to explore all aspects of my character, and go places I've never gone before. The characters are real, the story is solid. My heart is in this film.

What is the plot of **DEATHBED?**

A young couple is looking for a new apartment to start their lives together. They find the perfect place. My character becomes friends with the landlord (played by Joe Estevez) and we stumble upon an antique bed which has been left behind. I decide to fix it up and keep it...and that's where the trouble begins.

How were your costmates?

Joe and I were both in **HELL ASYLUM**, but we never had the opportunity to do any scenes together. I'm so glad we did this time—he is a joy to work with and his energy is contagious. Brave Matthews plays my fiancée. Now, after reading the



script initially, I was a little nervous about who would play my love interest. There were a lot of intense scenes between the two characters and I wanted it to be with someone I could trust. I sat in on most of the auditions, and when Dave walked in, we all just knew. We read a scene together and he brought a real demure to the character no other actor had done before.

Anything which was really demanding on you, or which you found disturbing, like your death scene in **HELL ASYLUM?**

Gosh, the love scenes were tough. There is nothing sexy about a camera crew, a sound mixer, and a couple of grips around when you're doing the deed. It was all so technical. You really just have to find a way to let yourself go, and ignore the camera in your face.

What did you think about your photo-shoot for **HF?**

I spoke with Ward [Boult] the night before the shoot and said, "I'm not your typical Scream Queen. I'd really like to do some artistic, very unique kinds of poses and looks..." I guess that was the wrong thing to say to him [laughs, a bit embarrassed]. Some of it took me all night at first, but the more we did, the more comfortable I felt with it. I guess there is something to be said for "shock value." Even though some of the photos are really crazy, I think they're still very tasteful. I've been on sets before and simply said, "No." The only thing which really threw me was when Ward had me lay on my back with this metal, star-shaped device in my mouth and spikes in my hands up under my shirt. That was the most extreme thing I think I've ever done. Still, there was no nudity, but it was such a sexual, dramatic image. There were a couple of times he wanted me to do certain things and I just said "Um...no."

You just appeared at your first film convention. How did that affect you, and your opinion of being known as a "horror" actress to that group of people?

It's a little overwhelming, I had no idea anyone even knew who I was, and guys were coming up with all my films, wanting pictures and autographs. It's re-vamping my life and creating a fan base for all of the letters and requests I've been getting lately. It's wild, I just have to take it all in stride. I've been working



Dempsey explores her more daring—and disturbing—side in the upcoming **DEATHBED**.



really hard and if others can see that and actually enjoy my work, then I'm happy. As far as being known as a scream queen, that's just fine with me—I just want everyone to know I won't stop them—I WANT TO DO IT ALL.

There's a slight pause as Tanya begins to speak of an emotionally difficult time she has recently been laboring through...her father's illness.

You've mentioned recently about dealing with your father's illness, and what a toll it has been taking on you and your family. What exactly is happening?

[My father] had a stroke last August which left him partially paralyzed and soon after [doctors] found a cancerous tumor in his brain. He had surgery to remove most of it in October when they gave him six months to live. So far he's beaten a lot of odds. It all happened so fast and we were off in shock for quite a while. My father is such a strong man and it's heartbreaking to see him this way, but the beauty of it is that it has brought my family a lot closer. Tragedy seems to do that. It has made me realize we shouldn't wait for sorrow to bring us together. Life, especially a healthy life, is such a gift.

Our time, and a delicious lunch [healthy salad for her, basket of deep-fried chicken fingers dipping with ranch dressing for yours truly], has come to an end. She promises to remain in touch, and has several times over. I definitely expect to see Ms. Dempsey rise above the horror monster to become a full-fledged Hollywood star. [You can watch this prediction come true of www.tanyadempsy.com/.]

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DEBRA

OFTEN
LIKE HELL ASYLUM
ACTRESS PROVES SH

Adorably perky, with a goopy sense of humor, Debra Mayer is the polar opposite of her characters "Paige" in *HELL ASYLUM* (2002), "Dr. Krackle" in *MICROSCOPIC BOY* (2001), and "Michelle" in the zombie gore-a-thon *PRISON OF THE DEAD* (2000). Mayer is among a snooty group of former high school chums gathering for a fake funeral, then unexpectedly battling resurrected witches and executioners right out of *Armigado da Osorio's* *BLIND DEAD* series (two of which were originally released in the states as *MARK OF THE DEVIL* Parts 4 & 5).

"Michelle is hard around the edges, summarizes Mayer, "but she does have a heart. She's afraid of being hurt, so she doesn't show a lot of compassion."

Compassion is an often-lacking component to most of the brown-frekked actress' characters. "Hey," she realizes, arching an eyebrow, then breaking into laughter. "I'm starting to notice a trend. I've been evil or bitchy in so many of my movies. I hope people don't think I'm really like that in life!"

Rest-assured she's not. Her portrayals of some of horror's most deceptively cold women, however, definitely earn her the term *psycho*. "I guess I just do it well," she decides. Her deliciously dark turn as a sweet housewife-turned-psychotic dominatrix intent on taking over the world cemented her role as one of the post-modern era's best B-horror icons.

Joining Full Moon's entourage of sexy females with 1999's *BLOOD DOLLS*, the actress quickly adjusted to the requirements. "I played 'Miaira Yulan,' whose husband seems to be in charge of this enormously successful business, but it's actually her," Mayer discloses. She pulls on the public display of being sweet, but behind closed doors she's a domineering who repeatedly whips her husband and keeps him chained up in the bedroom."

BRA

CONFRONTING HORROR'S ICY COLD DIVAS IN FILMS
AND BLOOD DOLLS, IN REAL LIFE THIS GORGEOUS
LADY IS ANYTHING BUT
BY JASON PAUL COLLUM

MAYER

Like the dark nurtured film queen of the world's most intelligent men, who happens to have a head the size of an avocado and controls three evil dolls to kill anyone who double-crosses her—progressive, Mayer's femme turns the table and takes control of the tiny manacles. For a bit more pizzazz to an already over the top story, the more out of control her character becomes, the more, ehmm, wicked, her outfit becomes. (PUPPET MASTER VII it definitely is not.) Mayer laughs, recalling, "It was funny because I was wearing platform heels, trying to be tough and nasty, but I just kept tripping over them."

Pretty sat guide: Mayer determines BLOOD DOLLS is my favorite, because it was my first lead role in a feature film. Plus, I really enjoyed the story, and the director [Charles Band] was great."

The Hollywood native, who was also seen in Diamond Boz (CA), head back on the heels of Mrs. Scavare, head Madras (terribly) in the commercial religious thriller VAMPIRE ACADEMY (2000), the movie, which tackles issues of homosexuality, religious angst and black magic, sat on the shelves at Full Moon for over a year because big chain video stores deemed the subject "old not contemporary enough hetero-

sexual situations."

To comply with the market, two 10-minute-of footage were excised from the feature, in which Mayer and the head priest of a bible academy seduce the young male students and convert them into little voodoo dolls for satanic rituals. The title was finally made available in its entirety—including racy scenes involving Mayer as a sexually charged demoness—exclusively on DVD.

The actress doesn't remember anything but a positive situation surrounding the making of the film. "I had a great time," she insists. "It was the only female, so there was a lot of testosterone on the set. Mrs. Scavare is the

Mayer poses with her sexy PRISON OF THE DEAD co-stars Alice Arden (l) and Kim Hyun (r).



proprietor of this boys academy who basically does all the chores. Essentially she's a house-mother. This includes cooking, which was funny," she admits, "because I don't know how to cook!"

When Mayer won the role of "Michelle" in the ultra-icky PRISON OF THE DEAD, she wasn't aware of just how the eerie, haunting locations would affect her. "It was scary for me to make," she confesses. "There's one scene in particular where I get attacked by a zombie with a scythe. [The actor] was this huge Romanian man wearing a [frightening] mask and he had to swing it at me. I didn't have to get blood on me during the scene, but his presence was so strong." The blood, however, did come later.

"People assume when I mention the titles of my films that I do nudity, and I never have," she says, wide-eyed and shaking her head. "I've appeared in a lot of negligees and skimpy clothes, which I don't have a problem with. I don't know if I would ever actually do full nu-

dity if Spielberg offered me a role [which required nudity]. I obviously wouldn't say 'no.' So I can be bought."

One trend she insists she won't become addicted to is visiting the local multiplex for the latest, greatest horror feature. "They absolutely horrify me," she admits, sporting a bit of embar-

assment from her genre connection, "I can't stand to see people getting chopped up and other gross things. In making them, it's helped a bit to see how it's done, but I still freak out if I'm on set and see somebody with a severed hand, like in PRISON OF THE DEAD. I can't look at that stuff."

Ironically, she found herself in far more gruesome territory as one of the leading victims of HELL ASYLUM. Lensed in Los Angeles, the film turns a reality TV show in the vein of MTV's FEAR and NBC's FEAR FACTOR into a reel-life horrorshow as five models are ripped apart by the seven dead brides of a mansion's former resident.

She also found herself experiencing the gothic hor-



PRISON OF THE DEAD: (l-r) Mayer, Kim Rye, and
Bridget Andren in photographs by Danica Duff.

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NICE?



Mayer as the vampire Mrs. Bouvier in the controversial co-hort film. She's also in the controversial 'Hell's Asylum'.



Mayer headlined PRISON OF THE DEEP. David DeCade's side to Spielberg's 'The Untouchables'.

“PEOPLE ASSUME I DO NUDITY AND I NEVER HAVE...IF SPIELBERG OFFERED ME A ROLE [WHICH REQUIRED NUDITY], I WOULDN'T SAY NO. SO I CAN BE BOUGHT.”

rors of STITCHES, in which an elderly woman takes the souls of the residents of a boarding house circa 1930 and stitches them into a blanket for the devil. Her resume also includes an episode of TV's CHARMED (episode 3.9 "Coyote Piper") and the troubled production GROOM LAKE, directed by STAR TREK's William Shatner.

Mayer clearly can't be too affected by the genre, considering her next feature is SUBSPECIES V, due to shoot this winter. Happily, she'll be uniting with series staple Denise Duff ("Michele"). "I'm really looking forward to it," Mayer exclaims. "I'll be playing Ariel. It's actually a prequel to the original SUBSPECIES. It's a period piece which shows how Radu [Anders Hove] became a vampire and how his mother (previously played to perfection by Pamela Gordon) became a witch."

Following her re-



The stunning cast of HELL'S ASYLUM: It's a Thya DeCade, Larry Lombardo, Debra Mayer, Stacy Scowrey, and the original cast.

turn from Romania (where the vampire saga will again lens), the actress thinks, "I may take a break from horror. I have no qualms about the 'scream queen' thing, but I want to do some sitcom work. I love comedy. I've been training with Jeffrey Tambor (THERE'S SOMETHING ABOUT MARY) and Richard Lawson (POLTERGEIST), and I've got a great group of agents, who are helping guide my career. I'm very well trained and capable of portraying many different characters."

With her outlook bright Debra Mayer (www.debramayer.com) not only hopes to perform in her own sitcom and romantic comedies/dramas, but wants to tackle Broadway as well.

She offers, "I'm also interested in writing and possibly directing in the future. I know I have a talent for it, but," she concludes, "I really want to concentrate on acting for right now. It's what I've always desired. It's all I've ever known." □

the strangler



Newcomer Sarah Huling on her screen debut and the rigors of low-budget filmmaking.

by Dan Scapperotti

A serial killer is stalking the streets of Boston preying on young women living alone. To all outward appearances, Kevin, a security guard, is a normal guy with a pretty but introverted wife, Moe. What Moe doesn't know is her husband is the strangler who has been terrorizing the city. The part of Moe is played by newcomer Sarah Huling. A Pennsylvania native, Huling, began doing theater when she was twelve years old. After appearing in a play which toured Europe, she decided to improve her skills so she enrolled in Boston's Emerson College majoring in acting.

When a friend told her about Cityscope, an up and coming production company which was having auditions for a Roger Corman film, Huling called them and was cast as the insecure wife. "Moe is totally not like me, so it was interesting that they picked

s wife

me," said Huling, lighting a cigarette. "She is someone who has been through a lot of trauma. She's a person who doesn't know herself and relies on other people; that's how she ends up with her husband, because he saved her from the bad relationship she has with her father. She's very insecure. Some parts of my character [make her] look like a dork. I'm very independent, even when I was a child. I would run away from home when I was a child. I would get out of the crib and run down the street."

On her first day on the set, Huling faced the realities of low-budget filmmaking. "I'm kind of a goofy personality and I like to fool around," she said, "but they wanted to go right to work on the first day. We shot for fifteen days. I missed my [college] graduation because of the film. That's okay because I'm not big on ceremonies."

Most of the film's interiors were shot on sets constructed in one of the city's ice mills, which had been closed for the season and climate control wasn't in the plans. "It was cold when we first shot and I had nude scenes so I was freezing," she said. To make matters worse, when Mae starts to come out of her shell, she dresses in a corset in hopes of pleasing Keven. It doesn't, and he throws her in the shower. "They would splash me with water so I was even colder. The next couple of days it was really hot. If it was hot outside, it was hot inside. I was sick [during] the scene that was shot inside the art school." A



Left: The crew of *THE STRANGLER'S WIFE*, including director Michael Alfano and producer Laura L. Wilson. Top and inset: Newcomer Sarah Huling faced the realities of low-budget filmmaking.



hours required to film around business hours of locations. "Shooting in the middle of the night and having to act was tough," she said. "We started one time at one or


flashback causes Mae to faint during the scene. "Being sick actually ended up working well for that scene."

Not only Huling, but almost every other actress in the film ends up with a nude scene. "That's a little uncomfortable, but after a while you get over it. I wasn't very happy with the sex scenes when I saw it. I didn't like the way that looks. It was just weird seeing yourself naked making love. I wasn't prepared for that. It's not real, but it is uncomfortable."

The most grueling part of the shoot for Huling were the weird

two in the morning and if went until ten the next day. That was so excruciating because [I'm] usually sleeping at that time. That was the Doyle's bar scene location. They were all late at night. The bar had to stay open for its regular hours and we were in there eight hours. When I'm tired I get grumpy, and everyone gets grumpy and people get mad of you if you don't get it right."

Faced with the twin demons of paying off student loans and breaking into the business, Huling recently relocated to the Big Apple where she snagged a job as a fitness instructor. Fortunately, her role for *THE STRANGLER'S WIFE* is a good introduction.



She survived
the T&A of
**SLUMBER
PARTY
MASSACRE**

and found her
niche in theater,
dance, and
reaching out to
others in need....

Fool for Love



Debra DeLISO

Twenty years have passed since 8-movie behemoth **THE SLUMBER PARTY MASSACRE** hit theaters and set the tone for T&A throughout much of the 1980's. Most of the actresses from the franchise have faded into oblivion. Some retired, some simply gave up on the business and others—sadly, have passed away. Those not featured in our FF 9.3 retrospective were assumed gone for good. Happily, we discovered later one actress who did NOT fade into oblivion. Rather she did quite the opposite; she has blossomed as both an artist and a human being.

Debra Deliso began her career in Hollywood as many other ingenues. Small, non-speaking roles in a variety of features, plus work on stage led to bigger roles. She considers her first "official" role to be a "dancer" in the 1977 Gene Wilder comedy **THE WORLD'S GREATEST LOVER**. It was 1982's **SLUMBER PARTY MASSACRE**, however, which has garnered her the most recognition and her first speaking role on film as hip and spunky tomboy "Kim."

"She was such a fun character!" Deliso beams as she makes herself comfortable at Hay's Wok in Hollywood, CA. "She brought the 'maw-wowie' to the party. She had a real personality. She was the pookie."

The rfi-vibeant actress settles back and giggles. "It'll be interesting when the day comes where my daughter sees the film and I sit with her as 'mom' and tell her not to do everything I'm shown doing," she laughs again. "It'll be a while, yet. She'll have to wait until



By Jason Paul Collum

she's much older!"

Not necessarily as old as many of the student films now featured at the prestigious Academy of Dramatic Arts, or even from the high school students to whom she taught dance for several years. "I still get recognized from the film, mostly by the students," she chuckles. "About half-way through every semester, a group of them walk in smiling and say, 'Miss Deliso—we saw a movie you did...'"

Deliso shakes her head and continues, "I never fails. The guys look at me, then look directly at my chest and all I think is, 'Oh, god—is this ever going to die?' I can only laugh now. It's just amazing to me how many people have seen this movie," she says, clearly astounded.

"There are a lot of fond memories surrounding the shoot," she insists. "I loved showing up for work every morning. We drove out to this house in La Vista, CA and there was always a lot of excitement. It was a bunch of young actors [Gina Mon—NIGHT AT THE ROXBURY, David Wilburn—KISS ME DEADLY, Brinke Stevens—the upcoming **SLUMBER PARTY MASSACRE IV**, to name a few] who were thrilled to be making this movie."

Unfortunately, Deliso's favorite shot never made it to the final cut... "There was a ouija board scene," she informs. I think it got cut because it didn't forward the plot in any way. "Others who knew of the scene said it lent a supernatural twist to the story which, in turn, seemed out of place with the rest of the slasher motif."



Killer Russ Thorn (Michael Vilela) has a phobic surprise for Kim (DeLiso) and Trish (Michale) in *SPI*



Andre Hovine runs off a desk Aaron Upstead while Michele Michaels and Debra DeLiso gaze in *SPI*'s hilariously funny page sequence.

"It was really interesting to work with Michael Vilela (daring maniac Russ Thorn). He was a method actor who literally would not have conversations with any of us. He would stand off and just stare at you. It was genuinely creepy and definitely served its purpose," she recalls.

Vilela's eerily stent manner finally offered, to some degree, "When we had this wrap party...he came up to me and said, 'I just want to apologize. I kind of feel like this person who has this huge amount of guilt and this movie took a much larger toll on me than I thought it would.'"

While much of the time on set was almost ethereal, there were some dark periods to endure. Among her least favorite memories



"filming the shower scene," she offers, shaking her head. "It was shot very mechanically. There was nothing organic about it. It was very 'rush, rush, rush' and none of us really knew how much the camera was getting of our bodies."

There was a bit of brightness for the then nerve-wrecked teenager. "The one good thing about that day," DeLiso smiles, "was my friend Leslie. She knew I was having to much marital angst and she knew we were having extras that day, so she asked if I wanted her to be an extra for the day and shoot the scene with me. I figured it would make me more comfortable, so she actually did it. She's in the shower scene!"

With a sigh of relief, DeLiso continues, "What you see of me is actually less than what they filmed. I thought that was wonderful of [director] Amy Jones [*LOVE LETTERS*] because she knew what a problem I had with it, especially since I had to do a second scene where I change my top of the party."

In fact, brief on-screen nudity became a big off-screen deal among many of the actors. While Binkie Stevens reported in *FF* 9-3 the shower sequence found many of the ladies covering their nipples with tops so shots of them could not be used, DeLiso also notes, "Gina Ma refused to do any nudity. So, the scene where she's in the car making out with her boyfriend and he starts fondling her breast, they actually had to use Michele Michaels' breast for the close up!"

According to DeLiso, Michaels was far more accommodating to the 1980's horror standard of T&A. "Michale seemed to be more comfortable with the nudity than the rest of us," she says. "Amy was getting stressed out because she had an actress who wouldn't do the required nudity and finally said, 'Okay. I'll pay extra money to whichever one of you would be willing to do [the close up] in this scene.' So Michale said, 'Okay.'"

Although she found her director intelligent and respectful, DeLiso states, "She was very hard to work with. Amy was put into a very difficult position. In order to get the job, she had made a seven minute short version of the film." (The much talked about, never seen footage is something DeLiso knows existed but says, to her knowledge, was the beginning pages of the original script, neither of which were ever used in the final feature.)

"The script was originally titled *SLEEPLESS NIGHT* and was written by Rita Mae Brown (the author best known for her novel *Rubyfruit Jungle*), which thrilled me because I was a huge fan of her work," DeLiso continues. "I remember getting the script and being in awe of doing something which had been written by her. (It's also said once Brown submitted the original work she was never involved in rewrites.) Aaron Upstead (the eyesless pizza boy, who was [also] the line producer told me about the audition."

"I was very excited to be in the film," she points out. "When I first read the script, I took it to be a full-on satire of low-budget horror films. I believe that's how Rita Mae Brown intended it. Either Amy didn't have the power or the ability to control what was written and what she wanted to do from being transformed into a lot of T&A. I



DeLiso (with Michaels, Stevens and Hovine) recalls, "We kept finding every day something new had been added (including shower scenes and changing our clothes).



As the SLUMBER PARTY MASSACRE (3-3) stars Michelle Michaels, Andrea Horne and Debra Deliso. "There was always a lot of excitement," Deliso recalls. "It was a bunch of young actors who were excited to be making a movie."

think Amy was pressured into making it more of a true slasher film."

Debra Deliso sits back and shakes her head, then continues, "We kept finding out every day something new had been added involving shower scenes and changing our clothes... again. So I sort of have bitter sweet feelings about the whole experience. It definitely affected all of us, because it kind of felt like we didn't matter. I mean, at that point I had a Bachelor's Degree in theater. I would ask questions about my character and her motives and Amy seemed to be more interested in just getting the shots done. I think she was also very stressed with some of the actresses who weren't experienced and had to be guided through a lot of the making of the movie. So, life by life, I think her stress and the tensions whittled down the camaraderie on set."

The actress quick to add it wasn't necessarily a case of the corrupt director vs. the young, naive and noble cast. "Amy did protect me when it came to the nudity," Deliso smiles. "I started asking how much they were going to show and became very concerned with it. All the shots of my body basically got cut out, so I'm very grateful!"

Resque scenes aside, Deliso was in for another shock after completion of the feature. Keeping in mind the film was listed as SLEEPLESS NIGHT, Deliso first learned of the new moniker. "After the fact they called a couple of the actresses to do the poster and I wasn't one of them. I found out they only wanted large breasted girls for the artwork, which I didn't think was very nice. One of the girls who did do it told me about the title change and I was like, 'Oh, my... god... I'm in a movie called SLUMBER PARTY MASSACRE.' I was shocked," she comes on, "but what's your alternative? To be upset, or take it and make it a part of your life?"

The actress wishes she had remained in touch with her costars whom, for the most part, have gone on to different lives. When queried on their whereabouts, Deliso reports: "I used to see Michele Michaels for a while. I was in a play with a friend of hers, so I'd see her frequently. Andrea Horne and I keep in touch occasionally. She married a Denver Broncos and started a family. I got Christmas cards and pictures every year. I also saw David Wilbern in GODS & MONSTERS (1998), which starred Ian McKellen, whom I had the pleasure to study with in London in the early 1990s. It's like a big circle."

She becomes somber and says, "I didn't know Robin Stille had died until I read the article in [FF 9-3]. It was so sad. I had no idea she was depressed or disturbed. After we filmed SLUMBER she moved to Florida and called me from there. She dated Wayne Newton for a while, and I saw her in People magazine dating Sylvester Stallone. I knew she was hanging around with big celebrities and hoped it was going to help her get big roles, because she was a good actress and such a beautiful woman. She was very centered and direct, which is why it came as such a shock."

She lightens the mood by reflecting on the friendship and bond which not only blossomed after the completion of SLUMBER PARTY MASSACRE, but lead to her next film role. "I am very close to [co-



Deliso says of Michael Vilius (Russ Thorn), "He would actually just stand off and just stare at you...it was genuinely creepy..."

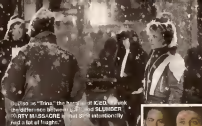
Deliso says of the late Robin Stille ("Wayne"), "She was very outgoing and direct and...which is why it came as such a shock."

star) Joe Johnston," she chirps. "He wrote the part of 'Tim' for me in ICED (1988). I'm just so proud of him for having written something that got produced because it's such a difficult thing to accomplish. We had a great time doing it."

The icy saga (a.k.a. BURNARD OF BLOOD), was filmed in Snowbird, Utah and starred Deliso as "Tina," the object of a scorned man's obsession. Many years after she chooses one man over another she retreats to a mountain resort with her new husband and friends (including Lao Loring of television's THE ADDAM'S FAMILY). As expected in any 1980's slasher flick, the desolate surroundings make for a bloody playground when the maniac decides to enact his revenge on said retreaters (including a nude Loring in a literal "hot" tub.)

In an intended bit of logic, the killer took the time to empty the fridge and stick Kim's body inside. Sisters Courtney (Jennifer Meyers) and Valerie (Robin Stille) remain oblivious.





"I had an interesting relationship with Lea," Deliso recalls. "She was such a trip. Her life was pretty rocky at that point. She and Doug Stevenson, who played my husband in the film, were married in real life and were in the process of breaking-up. She went on to have a (much publicized) relationship with (adult film star) Jerry Butler [TABOO II: THE FINAL CHAPTERS]. I hope she's doing well now."

Of course, the years in between her first and second lead roles were not uninteresting. "[After SP4], I did what every actor in Hollywood does," she informs. "I waited tables for about two years. God, really sick of that, so I started to teach high school. I kept doing that five hours a day for eight years which was great, because I could still go out on auditions."

"I also received my Masters in theater during that time," she continues, "and went on to study at the Royal National Theater in London. Then I went to the Edgar Festival in Scotland and played 'Agnes' in AGNES OF GOD and 'Joanne' in COME BACK TO THE FIVE AND DIME JIMMY DEAN. JIMMY DEAN."

Reviews of her performances were golden. One wrote of her "Agnes" performance, "Both [other actresses] are put in the shade by Debra Deliso, a revelation as the neurotic, tormented yet endearing Agnes." Another said of her role in JIMMY DEAN, "The show might be worth a visit just to see Debra A. Deliso as the sex-charged star cleaner returning to set the record straight."

Appearances in other plays continued to garner glowing remarks. A critic for the Scotsman paper wrote of her play BLE OF DOGS "...in Debra Deliso, beautiful, quicksilver lightning-bred, they have a star for Julius Caesar to single out. The Dublin Street Baptist Church should be magnified a hundred fold to win her the audience she deserves."

A turn on stage as "Blanche" in A STREETCAR NAMED DESIRE earned the well-respected thespian some of her greatest reviews. The Pasadena Weekly wrote, "Debra Deliso's portrayal of Blanche carries the play from beginning to end with great delicacy and care. She seemed to float effortlessly across the stage from one place to another..."

Added Ron Secox, a tribute theater critic, "Debra Deliso plays Blanche DuBois with such total commitment and such wounded, painful sensitivity that it is hard to imagine her in any other part."

The critic's dating also filled her time with appearances on television shows like the action/comedy SLEDGE HAMMER. "I had such a great time," she gleams enthusiastically. "I played a punker named 'Angie' who wore this crazy outfit... probably the craziest I've ever worn. Lots of leather and chain. My character's boyfriend is put in jail so he makes his one phone call to me and I gather all the gang members and go down to the police station and read it."

Deliso also got work in the 1987 Shelley Long/Bette Midler comedy OUTRAGEOUS FORTUNE, but never appeared in the film, despite credit in the closing crawl. "Oh, that's a sad story..." she frowns. "Arthur Hiller had a casting session where all these girls had to line up



and out jettied each other. They drew lines you had to jump to and from so they could find who could jump the furthest [as a double for Long's cliff jumping sequence plus an earlier classroom scene]. I'm an athlete and was a competitive gymnast for eight years and out-leapt the other girls. So I got the part."

She smiles for a brief moment, then claps-paintment fills her expression. "When the day came to film the scene in the dance class, I showed up, but they were behind schedule and never got around to shooting it that day. Then they never called me back and gave it to another girl. Then they called me to shoot the cliff-jumping sequence, but I had another commitment and couldn't do it. So they used the choreographer instead. I still got paid and received credit in the movie anyway."

The actress continued to perform in theater, teach and further her own education through and beyond production of the 1989 oddity DR. CALIGARI. A sequel to the 1919 silent classic THE CABINET OF DR. CALIGARI, the story follows the grandchild of the infamous insane asylum doc continuing the family business by running an asylum in which the patients are used as guinea pigs for hormone experimentation.

Directed by Stephen Sayadian of the infamous sex classic CAPT FLESH (1982), DR. CALIGARI received mixed reviews, but almost always was given kudos for its stylish look and approach to the bizarre themes. "I played 'Grace Butler,'" Deliso smirks. "I had been Caligari's grade school teacher. I'm made into a stew and get eaten."

She laughs for a moment, looking back to the production which also involved PERMANENT MIDWINTER's Jerry Stahl. "It wasn't a gross scene," she continues. "It was actually extremely stylized. The scene everyone remembers most is this huge tongue which would bathe everyone in saliva..."

The actress takes pause, then adds, "It was very stunning, visually..." Locked by giant fangs, chased by disfigured maniacs and threatened with blood-soaked circles would seem to be highlights of anyone's career. Deliso, however, proved her mettle and continued to expand her talents, as well as emotionally reaching out to those of it future throughout the last decade.

"I wrote a one-person show while at UCLA," she begins, "which is a wonderful thing to do as an actor becomes an artist—to see from the creative point of view of the writer. Now I teach Developing the One-Person Show at the American Academy of Dramatic Arts, among other classes."

The actress also took her knowledge into the humanities field, initiating one of the nation's first programs for prison inmates. Deliso says, "I've had a grant from the California Arts Council to be an artist-in-residence at a women's prison. That has been some of the most rewarding work I have ever done. I feel like I'm actually changing people's lives."

Indeed, she is. Through the program, Deliso works with the inmates directly, using their personal situations to bring out the women's unseen talents. She has the women dance, write mono-

"I have no regrets about what I've done in my career because it has brought me to where I am today."

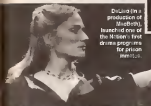
logues and plays and perform on stage

In an interview with *The Press-Enterprise*, DeLiso said, "They are in prison for various crimes, but there is a common bond in their stories—family cycles of addiction, abuse and inherited belief systems." She added in another issue, "You try to enrich their lives in ways that can create some kind of drive within them.... Being able to express themselves in a non-threatening environment is emotionally beneficial, physically beneficial and ultimately, spiritually beneficial."

"The dances are so personal," she continues. "They bring you themselves. They're



DeLiso today



DeLiso (in a production of *MacBeth*), launched one of the nation's first drama programs for prison inmates.

putting their hearts and souls into it and you're moved by what they do because it's so honest."

"This is the other side of

making low-budget horror film," says DeLiso with admiration for her students. "I'm actually dealing with some women who are in prison for trying to save themselves from violent situations and relationships. I've gone from portraying women who experience violence to helping real women who experienced it [first hand]."

She adds, "It's also helped me to learn a lot about human behavior and about our belief systems, cycles of abuse and the human psyche. Most of the women have written some extraordinary things through the program."

After having come face to face with real-life traumas of violence and death, one has to wonder how the actress views the entertainment industry's emphasis on brutality and its impact on society. "The hardest part about having been in these movies is my very strong feeling about women [subjected to] violence," she says. "When I did *SUMMER PARTY MASSACRE*, I felt good about doing it because I felt it was a parody of slasher films. Women ultimately prevailed and were the strong ones."

She ponders the issue for a second. "I wondered what it said about me as a person doing that sort of film. I've always been a very strong woman. People I know have thought I was very courageous for making the film, going to that dark place. Others were like, 'How could you make that movie?' It all makes me feel as though I was very brave for being able to 'go there.'"

DeLiso also believes there are better ways to get to those dark



Though apologetic and pained by *Shelly Long's* stark depiction of OUTRAGEOUS FORTUNE, DeLiso never relished the actress' sequence.

corners of cinema. "I really do enjoy suspense and I can enjoy horror, but I like the psychological think better than the juxtaposition of 'Ooh, that was scary. What a fun one.'"

She is quick to state, however, "There's a part of me which believes in freedom of speech. A part which believes in the artist's creativity which we

should all be able to express. I do have strong views about what should be shown on television which any child could come across."

Making her issues and experiences a part of her performance is the ideal way DeLiso deals with the subject and uses them to her advantage. "In my theater programs I now create stories which address these themes in healthier ways," she informs. "I'm writing a one-woman show based on my own life in which I am a strong, independent woman who has to confront her own past of having been in these films."

She inches a moment and alludes to her most famous role winding up on stage: *SUMMER PARTY MASSACRE: THE MUSICAL*. Not exactly.

"I've also written a play called *SLAUGHTERHOUSE SLEEPER: THE MUSICAL*," she smiles, a twinkle in her eye. "It's a dark comedy about the making of *SUMMER PARTY MASSACRE*, or a film of its nature. The experiences of an actress appearing in her first horror film."

While she makes light of her foray into the world of underground dramas in distress, curiosity kicks in as to whether or not she regrets making the project twenty years ago. If she was then who she is now, would Debra DeLiso make *THE SUMMER PARTY MASSACRE* all over again?

"I would do a version of it," she contemplates. "The way I thought it should have been done from the beginning. I would take the genre it represents and mix it for everything it's worth in a more humorous way, and take a look at why we're so fascinated with it. It would have to be made with people who understood which direction the movie was going."

Still, she's delighted the film, which she last saw about five years ago, continues to thrill audiences and maintains a strong cult following. She laughs and says, "I just watched it with a group of acting buddies and the funny thing is they loved it. But it scared them! It's still a pretty light little film. I have no regrets about what I've done in my career because it's a part of what brought me to where I am today."





**SHE SPIED ON
HITCHCOCK,
AND BATTLED
THE BRAIN
FROM PLANET
AROUS.**
BY TOM LISANTI

Joyce Meadows

Actress Joyce Meadows is best remembered for the film *THE BRAIN FROM PLANET AROUS*, co-starring John Agar. Though a number of actresses are known for shrieking their way through a gaggle of filties sci-fi horror film, Meadows' character was no shrinking violet as she helped destroy the alien during the film's climax. Her later sexies screen heroines did not fare as well. In the exploration classic *THE GIRL IN LOVER'S LANE*, Joyce meets a horrific end at the hands of a psycho and in William Castle's *I SAW WHAT YOU DID*, her philandering husband stabs her to death in the shower. Behind-the-scenes of *I SAW WHAT YOU DID*, Meadows had to suffer the ire of jealous co-star Joan Crawford. Due to her talent and professionalism, Meadows was also a favorite of producer

Ivan Tors, who used her in a number of his television series and on the big screen in his Disney-like film *ZETTER IN THE KITCHEN*. With a resume check-ful of genre fare, it is surprising to learn that Joyce Meadows has always been a well-respected the cine actress. Presently, in between accepting roles in television and film (i.e. *BAD INFLUENCE*, *TRUE IDENTITY*), Meadows performs Shakespeare's *Sonnets* with actor David Sogge.

THE BRAIN FROM PLANET AROUS was produced and photographed by Jacques Marquenne, directed by Nathan H. Juhan, and released by Howco International in 1958. "I was still very new to the business at that time when I got this film," remarks Joyce.

The film's plot centers on an evil scientifically advanced



floating brain from another planet who comes to Earth and hides in the barren caverns of Southern California. Nuclear scientist Steve March (John Agar) and his assistant (Robert Fuller) go to investigate when they pick up weird signals emanating from that vicinity. They discover the brain (named Gor) which kills Fuller and enters Agar's body to enact its plan to conquer the universe. Agar's girlfriend (Meadows) immediately notices his strange behavior, especially when he gets physically aggressive with her. When the brain takes control of his actions, his eyes bulge big and black. He destroys a plane in mid-air with his mind. Another brain (named Vol) from the planet Arous arrives on Earth and takes over the body of Agar's dog. He informs Meadows about the evil brain and how it can be overpowered and killed with a blow to a certain part of its anatomy. When the brain temporarily leaves Agar's mind, he and Meadows together destroy it with an axe.

Though 8-movie vet Nathan Juron (a.k.a. Hertz) is credited as director of *THE BRAIN FROM PLANET AROUS*, Joyce remembers Jacques Monjeville doing a lot of the directing. "This was a very technical movie," explains Joyce. "Jacques was a very talented cameraman and he'd have camera moves where people would move in and out, the camera keeps moving and the scene keeps going as people walk into a close up or a two-shot and walk back away and it becomes a long shot. Today, people are fascinated by this camera-work. They did this in *THE BRAIN FROM PLANET AROUS* and other films from that era because they didn't have the money to do many takes."

With little money to work with, it is not surprising that the film's special effects were also done on the cheap. According to Joyce, "seeing the brain for the first time made me laugh. Part of it was made from paper-mache. It was hooked up with this very fine invisible wire to make it look like it was floating in thin air. Of course, everybody claims to see the wire in the film."

THE BRAIN FROM PLANET AROUS was Joyce Meadows' second film opposite John Agar, the first being *FLESH AND THE SPUR* (1957). She would go on to do one more film with him (*FRONTIER GUN*) a year later and has nothing but praise for the prolific actor. "Most of the people who have worked with John adore him because he is professional and has a wonderful personality," remarks Joyce.

When *THE BRAIN FROM PLANET AROUS* was first released in 1958, the reviews were along the lines of *Variety*, which called the film "fairly good science fiction." But today, the film has developed a cult following and is a guilty pleasure. When asked why she fell *THE BRAIN FROM PLANET AROUS* has developed this following, Joyce quips, "Why don't you tell me? I really don't know." [Laughs]

Joyce Meadows was born Joyce Burger on April 13 in a prairie town in a province of Alberta, Canada. She grew up on a farm near the Blackfoot Indian Reservation. "The first school I ever went to was in a little town named Dorothy," recalls Joyce. "The teacher there taught from the first to the twelfth grade. Our school bell was a cowbell. And I wasn't born in 1812 either! [Laughs] It was very simple living out there on the prairie. It was not

modern at all."

When Joyce was eleven years-old, her family moved to Lounstawn, Montana and then to Sacramento, California where Joyce attended high school. She appeared in a number of school plays and sang in her church. "My mother's side of the family is Russian and Romanian and my relatives were quite talented, everybody sang and danced. I had an uncle who yodeled. So I grew up performing." During her senior year, Joyce began singing professionally in Lake Tahoe as part of a program with Burl Ives. It was her first paying job in show business. After graduating high school, she joined the Little Egbert Theatre in Sacramento. She appeared in "Romeo and Juliet" as Juliet, "A Midsummer's Night Dream," and "How Deep Are the Roots?" among others. It was about this time when Joyce's manager changed her last name from Berger to Meadows because "that was the era when people changed their names. They don't do that so much anymore. And Meadows was sort of a popular name."

Joyce arrived in Hollywood during the late fifties and was discovered by agent Allen Connor while appearing in the play "What Deth It Profit" at the Glendale Center Theatre. She made her film debut in the western *FLESH AND THE SPUR* (1957) with John Agar and then played a harem girl in *OMAR KHAYYAM* (1957). But it was *THE BRAIN FROM PLANET AROUS* that brought her recognition. It also led to her recurring role as

astronaut Lynn Allen on the TV series *THE MAN AND THE*





"I never really had what I consider a strong the type who came down to Los Angeles on mytheatre will always be my first

CHALLENGE which was the beginning of her long professional involvement with producer Ivan Tors. "Ivan just liked me as an actor," says Joyce, matter-of-factly. "He used me in his productions a lot. He was a very down to earth, honest man." Meadows went on to work on such Ivan Tors programs as SEA HUNT, THE ACQUAINTANCE, and MALIBU RUN.

In 1959, Joyce made her first of three appearances on ALFRED HITCHCOCK PRESENTS. She played a socialite loved by a man (Robert Horton) engaged to another in "The Last Dark Step." Later, she played a newlywed whose husband (John Smith) loses his pay check in a poker game in "A Night with the Boys" and a tickle young woman who dumps her older

boyfriend (Murray Matheson) for a younger man (Scott Marlowe) in "The Throwback." It was during the filming of the latter episode that Meadows got a glimpse of the master, Alfred Hitchcock, whom she never met. "Hitchcock had his own set where he'd film the introductions to each week's episode," says Joyce. "So while no one was around, I sneaked onto the stage. I then very quietly took off my shoes and hid behind one of the flats. I saw the film lights way over in a corner, these soundstages were huge and they only needed a small portion of it to film this sequence. I got closer and when all their backs were turned to watch Alfred Hitchcock, I peered around the corner and watched him shoot one of the intros. It was a closed set because Hitchcock was very much a star, and he didn't want anybody on the set. I thought, 'If I get caught it is going to be my neck.' I had to open one of the stage doors to leave. I knew it was going to make a loud noise so I ran like crazy into the ladies room and into a stall. I didn't get caught and I got to see Alfred Hitchcock!" [Laughs]

Meadows also got to work with up-and-coming superstar Steve McQueen on his western series WANTED: DEAD OR ALIVE. In this episode, Joyce played a widow (who afraid that she will lose custody of her son) proposes to Steve McQueen's bounty hunter Josh. "When I worked with Steve McQueen, his wife Neile Adams was very pregnant," recalls Joyce. "She was about to have her baby in about two or three months. Here is this typical macho male, firing and carrying on with every female that walked through the door. And we thought, 'when is that woman going to have her baby?' [Laughs] I never met a more ambitious man than Steve McQueen. He really pushed himself."

Back on the big screen, Joyce continued in the western genre in WALK TALL (1960) with Willard Parker. But it was her appearance in the teenage exploitation classic THE GIRL IN LOVER'S LANE (1960) that is remembered most by satire genre fans. The tag line for the film described Meadows' character as being "too young to know, too reckless to care" as she played the local "moe" girl who flits with duffer Brett Halsey. Shortly afterwards, Meadows turns up dead and the murder is pinned on Halsey. He is nearly lynched by a mob of town vigilantes when another young runaway (Lowell Brown) proves that the village idiot (Jack Elam) stalked and murdered the girl. THE GIRL IN LOVER'S LANE was pre-PSYCHO and one of the first films to kill off its heroine. "I don't think anyone was expecting that," remarks Joyce. "It was kind of shocking." Though the film was a hit with the drive-in crowd, as with most of these films the mainstream press didn't get their appeal. Bessie magazine commented, "Only the unimaginative and naive of audiences are going to swallow all that happens on the screen."

Meadows next had small roles in two A-list films in 1961. STOLEN HOURS starring Susan Hayward and BREAKFAST AT TIFFANY'S with Audrey Hepburn. In the latter, Joyce is in the big party scene but the majority of her shots landed on the cutting room floor.

Though Joyce has pleasant memories of Hayward and Hepburn, she did not fare so well with actress Joan Crawford on the film I SAW WHAT YOU DID (1968). At that time, the 45-year-old Crawford would not allow any younger actresses on the set while she was shooting her scenes. Joyce knew this but being curious, she sneaked back onto the set. However, unlike the incident with Hitchcock, this time she was caught. Crawford noticed Joyce



movie career. I was way to New York love."



from the corner of her eye and stopped the cameras from rolling. She then threw Joyce off the set by reportedly yelling at her, "You get your ass off this set!"

This incident so upset Meadows that to this day, she has never seen **SAVING PRIVATE RYAN**. Produced and directed by William Castle, this tense thriller stars Sara Lane and Andy Garrett as two bored teenage babysitters who prank phone call a number of people by saying, "I saw what you did. I know who you are." Unfortunately, one of them is a philandering businessman played by John Ireland who has just murdered his wife (Meadows) in the shower to be with another woman (Joan Crawford). He then takes off to find the girls and shut them up permanently. To promote the film, Castle, known for his wild gimmicks to attract the audience, had theatres install seat belts to keep the viewers from jumping out of their seats in fright.

Meadows' last roles film, **ZEBRA IN THE KITCHEN** (1965) was much more lightweight than her previous film. In this Ivan Tors production, she played the assistant to veterinarian Martin Miller of a zoo run by Andy Devine. When young Jay North and his family move from a ranch to the city, North must give up his pet puma to the zoo. However, not liking the conditions there, it inadvertently sets the puma and all the other animals free. The movie was shot on and near Ivan Tors' animal preserve located near Death Valley. "All of his animals used in the movie were trained with kindness and were not abused," states Joyce. "Back in the sixties, there was a lot of cruelty to animals. Ivan Tors was very innovative proving that you could control animals with the proper training and kindness."

Joyce went on the road doing regional theatre during the late sixties. In 1970, she had a featured role in **THE CHRISTINE JORGENSEN STORY**. Soon after, Joyce left Hollywood again, this time to tour as a vocalist with The New Ideas, a nightclub act. She also appeared in regional productions. Meadows returned to Hollywood to resume her acting career in 1984. She called an old friend who was now a casting director for the soaps and played small roles in **DAYS OF OUR LIVES** and **SANTA BARBARA**, which led to bigger roles in a couple of films and movies made for television. She also became one of the founding members of the Mendham Theatre Company, where she appeared on stage in "Hamlet, The Glass Menagerie," and "The Subject Was Roses."

"When I came back to Hollywood in 1985, I wanted to forget my previous career. However, a guy invited me to participate in a memorabilia show in the Beverly Garland Hotel. Then a high school teacher named Fred Eichelman from Virginia wrote me and said that he used several films in his classroom for different reasons. **THE BRAIN FROM PLANET AROUS** was one of those films. I was shocked! I had no idea the movie was so loved. I called the place in New York to get photos after I agreed to do that memorabilia show. The guy told me he also had the lobby poster from the film. I said, 'That would be nice. How much is it?'



He said, '\$650 dollars.' I replied, 'My God! The picture didn't even cost that much!'"

Meadows' most memorable film from the nineties is **BAD INFLUENCE** [1990] starring Rob Lowe as a mysterious drifter who begins negatively influencing the life of a successful marketing analyst played by James Spader. Joyce played the mother of Spader's fiancée, whose engagement party is ruined by Lowe when he slips a videocassette of Spader having sex with another woman into their VCR. "I almost turned down the role in **BAD INFLUENCE**," says Joyce. "I was debating if I wanted to do it or not because I was

just getting acquainted with the types of movies that were now being made. I didn't believe in the whole psychological aspect of **BAD INFLUENCE**. I took the part because I felt I could contribute what a real person would do in that situation. During that infamous scene, I just stand there flabbergasted and fumble with the controls for the VCR while my husband chases Spader around the room. I thought my character should have gone after him too and slapped him, that's me and of course that was not the character but I really got into the part."

Today, Joyce is the current Artistic Director of the Mendham Theatre Company. Their website address is barddevelopment.com. Joyce can also be seen at autograph shows around the country. "At these shows, people enthusiastically approach me with pictures to sign that I have never seen before. It is so weird and embarrassing. I never really had what I consider a strong movie career. I was the type who came down to Los Angeles on my way to New York before making my way to England to work in the theatre. There was always that pull for me. Theatre will always be my first love." □



Cheerleader Ninjas exposed.

fatale attractions

Remember those campy cheerleader movies from the 1970s and '80s, such as *GIMME AN "F," SATAN'S CHEERLEADERS*, and *CHEERLEADER CAMP*? Well, a new comedy by Kevin Connolly tries to rejuvenate the T&A angle ignored by *BHUNG IT ON* in 2001. In the tongue-in-cheek *CHEERLEADER NINJAS*, Kris Reed (*RED SHOE DIARIES*) and Mikayla Dalphins cheerleader Renee Daumier are among a group of cheerleaders who join forces with their school's computer geeks to battle Catholic reform school girls in a desperate bid to save the world from global Internet zombie domination! (where) Go to www.cheerleadermovies.com for additional information.

● **IN KILLING ME SOFTLY**, a new erotic thriller from Chinese



director Chen Kaige. Heather Graham plays Alice, a woman whose life takes a dangerous turn when she meets Adam, a stranger, played by Joseph Fiennes. As her role in their sex games turns more subversive, she begins to learn the fates of other women who had affairs with Adam. Not good. MGM continues to hold up release of the film which was originally scheduled for last year.

● Italy's reigning scoundrel, Asia Argento, goes American A-Lat with Vin Diesel in the action adventure *XXX*. Diesel is a former

extreme sports athlete who is recruited by the NSA as an undercover agent who must use his skills to combat clever, organized and ruthless

burger. They produced the horror-comedy *CRUELING PUPPATORY* (1999), about a trio of maleducated drop-outs (Ken Arquette, Lori Loughlin, and James Ward Byrnes). Now, Berman and St. John have spawned forth another masterful comedy, the Berman-scripted *THIS WAY OUT OF BROOKLYN*.

THIS WAY, again features a threesome of down-on-their-luck, brothers, Mikey (Ken Arquette), and Tony (Josef Pardo), and Tony's live-in girlfriend Aphrodite (Lori Loughlin).

The firm falls of Mikey, a restaurant owner and Brooklyn resident who travels to Los Angeles to stay with his brother after the death of their father. Mikey brings along a suitcase supposedly containing an inheritance of \$50,000, which, he says, he is going to share with Tony.

Things get complicated when Mikey gets his first look at Aphrodite, and decides he would like to do a bit of shoring himself. Then there is the question of the \$50,000—which is nowhere to be found. And how did Mikey and Tony's father die? When Aphrodite asks the question, Mikey answers, cryptically, "in the appropriate way."

THIS WAY—is, quite simply, a

romance. The film, which also stars Samuel L. Jackson, opens theatrically August 2, 2002.

● Supermodel Kristanna Loken plays T-X (Terminatrix) in *TERMINATOR 3: THE RISE OF THE MACHINES*. The 5'11" Norwegian beauty has appeared in such TV series as *MORTAL COMBAT: COMQUEST*, *ALIENS IN THE FAMILY*, *SLIDERS*. **STAR TREK:**

Vin Diesel takes affirmative action on Asia Argento in *XXX*.



BEACH BANG PICK OF THE SUMMER



Waka Barlow, Sarah Lake, Kate Bosworth, and Michelle Rodriguez do some female bonding in *BLUE CRUSH*.

Those sexy girls of the *UNTILED SUNF-GIRLS PROJECT* finally have an official film. Watch for the story of independent Anne Marie (Kate Bosworth), her unexpected love for Matt (Matthew Davis), and their friends (Sarah Lake, Michelle Rodriguez). Leno (Sarah Lake) and Anne Marie's sister (Michelle Rodriguez) in *BLUE CRUSH*. The star love interest isn't a human, but rather the ocean on which the girls plan to battle the waves in the male-dominated Rip Masters Surf Competition. Written by Lucy Farrow and John Stockton (*CRAZY BEAUTIFUL*), the romantic adventure also stars Foster Love (*FRIDAY*) and newcomer Kait Alexander. *BLUE CRUSH* surfs into theaters August 16, 2002.

VOYAGER and **LOIS AND CLARK**.

● Beverly Garland, Celeste Yarnall and Ann Robinson appear in *DRIVE-IN MOVIE MEMORIES*, a new documentary from producers Don and Susan Sanders. The film is a nostalgic look at the open-air movie-going experience. It also features interviews and clips with Samuel Z. Arkoff, Leonard Maltin, Barry Corbin and Robert Feller.

● The Sprocket Factory's Michael Berman and Dean St. John may just be the greatest non-riding directorial team since Michael Powell and Emery Press-

very (1951) film. There are moments of sleazebag reminiscent of the best of Laurel and Hardy. The relationship between the two brothers—eldest one arrives, adoring the next—brings to mind the characters of Vladimir and Estragon in Samuel Beckett's *WAITING FOR GODOT*, plus echoes of Hitchcock.

● Mike and her sister, Anne's sex rings, are back in *LA BLUE GIRL RETURNS: DEMON SSED* courtesy of Central Park Media. The focal point of the series is Sprockett, Mike's power that is used to keep the human and demon worlds apart. In the latest in-



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LETTERS

THE MAGIC OF MARVEL CONTINUES

I really enjoyed your "Women of Marvel Comics" issue (#2113). As a comic book fan, I'm aware of how female characters have become more diverse, cool, and confident thanks to brilliant writers like Brian Bendis, the scribe on such titles as Ultimate Spider-Man, Elektra, Alias, and Image Comic's Power. Your article made me better appreciate how strong women in comics are common, even in superhero comics.

One gripe I had with the issue is the interview with painter Joe Jusko. The interview gives readers the impression that Marvel's Black Panther was canceled shortly after Jusko's run on the comic. In fact, Panther just entered its fourth year of publication. This is a remarkable feat in an era in which comics starring more mainstream characters like Aquaman and Superboy have been canceled.

Incidentally, Black Panther is another comic full of strong, sexy women, good and bad. Apart from this oversight, Femme Fatales' exploration of comic heroines was a rousing success. I look forward to the next issue.

Frederick D. Weaver
via e-mail

A MARVEL TIMELINE?

Marvel Comic's editor-in-chief Joe Quesada claims that "the reality is that when Stan Lee, Jack Kirby and the rest were creating the Marvel Universe, there was no continuity. They just made up the stories as they went



Selling out in almost every market, the success of our Marvel Comics cover story even caught us off-guard! Copies are becoming scarce, so get your copy while you still can on page 59.

along, and that's what we're trying to enforce on our writers right now. Forget continuity. Let's make up some new, exciting stories."

Actually, from the reboot of the old Timely Comics superhero line in 1961 to 1969, Marvel was proud of its strict continuity. While they did pretend that nothing happened to their superhero characters between World War II and the sixties, after the reboot, their characters aged in real time, and their appearances in various book followed a single timeline.

For instance, Stan Lee had Captain America frozen in

ice at the end of WWII to explain how he could still be young and vigorous in the sixties. His appearances in other books would carry footnotes like "This story takes place before the cataclysmic events of Avengers #26."

In 1969, Marvel announced that they were dropping their initial strict continuity, but until then, they made fun of rival DC Comics for its confused continuity. These days, Marvel is older than DC was back then, and has a continuity that's even more confused than DC's was back then. And the Rolling Stones have

gathered a lot of moss. Time marches on...

Don Schenk
Allentown, Pa.

ANOTHER FULL MOON

Full Moon Productions keep churning out the movies. One movie after another...after another! I really got a kick out of the original KILLJOY, and now I am pleased to hear that they will have a KILLJOY 2 (#2114). In real life, there was a killer clown named John Wayne Gacy. Sometimes, real life imitates art, or is that vice versa?

Well, with all the scary stuff, at least Olimpia Fomandaz is gorgeous and will definitely keep this film entertaining!

Irene Ayala
Vallejo, Ca.

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In fact, sexploitation has made a huge comeback from its '70s heyday, and much of it is in thanks to E!'s Seduction Cinema. We chat it up with founder Mike Wass and his fortifying leading lady Alea Murillo, the star of *ROXANNE* and many others.

We'll talk with Mimi Rogers on the \$40 million success of her horror-actioner *RESIDENT EVIL*, based on the best-selling video game and soon available on DVD and video. Plus, we take a retrospective look at the career of TV and movie actress Lindsay Lohan.

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